

THE ART-UNION.



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THE TALBOTYPE.—SUN-PICTURES.

THROUGH the courtesy of H. Fox Talbot, Esq., we are enabled to present, with this number of the ART-UNION, an example of the "sun-pictures," of the method of the production of which this accomplished gentleman is the inventor. It will be remembered that we have from time to time called attention to these truly wonderful representations, in our notices of Mr. Talbot's work, "The Pencil of Nature." By the public these "sun-pictures" are still misapprehended—still "misnomered;" we shall accordingly, in this notice, show what they are not, and endeavour to explain what they are, as it is yet far from generally accepted that they result from the action of light alone, and are not produced by some *leger-de-main* of Art. On their first appearance, artists who were not as yet cognizant of the discovery were utterly at a loss to pronounce upon them—they could, at once, understand that they were characterized by nothing like human handling; there was no resemblance to *touch*, for the eye to rest upon—they resembled nothing that had ever been done, either in the broad or narrow styles of water-colour washing—they had nothing in common with mezzotint—nothing with lithography—nothing with any known method of engraving. By the artist all this was determinable, but still the main question was unsolved. By the public they were considered drawings, or some modification of lithography, or mezzotint—and this is still extensively believed. It cannot be understood that these are veritable *Phæbi labores*—that no two are exactly alike, and that to copy them surpasses all human ingenuity, inasmuch as they are a transfer to paper of the masses and tracery of light and shade by a means utterly inimitable by the ordinary resources of Art. On every print or plate, of what kind soever, the trace of manipulation is perceptible; but an examination of a sun-picture by a magnifying glass serves only to render the problem more difficult of solution, if the mind of the inquirer be occupied with Art without reference to Nature.

A due consideration of these productions suggests to us at once those works which are essentially the triumphs of the Dutch school—as the nearest approach which the labours of the human hand have ever effected to the sun-picture. No detailed comparison can be instituted; but we are here taught—and there is no appeal from the precept—that finish is by no means incompatible with breadth. How sceptical soever the eye may be, there is nothing inharmonious in Nature; therefore the closest imitation of Nature is the nearest approach to the beautiful; and she is, consequently, outraged in proportion to any amount of discordant hardness which may exist in professed representations of truth.

These photogenic* drawings are not extensively known in proportion to the importance of the discovery. The picture which accompanies this number of the ART-UNION, as an example, will, to those to whom the art is entirely new, afford some idea of the style in which these productions are brought forward, and will, at the same time, support the observations we have already made on the subject. To meet the inquiries to which the inimitable representation will naturally give

* The name of photogenic drawing, or photography, was invented by Mr. Talbot; having been previously unknown.

rise, we supply a brief account of the process and its invention.

Early in October, 1833, the inventor, H. Fox Talbot, Esq., F.R.S., was amusing himself in sketching, by the aid of Wollaston's camera lucida, passages of the enchanting scenery of the shores of the Lake of Como. But the results effected by this means were unsatisfactory, inasmuch as to lead to the conclusion that the use of the instrument required a certain knowledge of drawing, which the operator unfortunately did not possess. The rejection of this instrument by Mr. Talbot induced him to make trial of another instrument, the *camera obscura*, which prompted the wish that the beautiful imagery which it displays could be made a fixed and permanent picture or impression upon the paper. Reflecting on the known chemical influence of light, it occurred to Mr. Talbot that a certain action might be exerted upon paper in a manner so entirely subject to the degrees of light and shade by which it was promoted, as to bear a strict resemblance to the forms on which the light fell; and "although," says Mr. Talbot, "I knew the fact from chemical books that nitrate of silver was changed or decomposed by light, still I had never seen the experiment tried, and therefore I had no idea whether the action was a rapid or a slow one—a point, however, of the utmost importance, since, if it were a slow one, my theory might prove but a philosophic dream."

Early in the year 1834, Mr. Talbot began to reduce his speculations to experiment by employing a solution of the nitrate of silver for the purpose of preparing the paper; but the result was unsatisfactory, and not less so was an experiment with the chloride of silver already formed. The effect was then tried of the formation of the chloride on the paper, by first washing the paper with a strong solution of salt, and afterwards with nitrate of silver; but this proceeding was not more satisfactory than the others.

In the course of numerous experiments, Mr. Talbot discovered that the paper was rendered more sensitive by the employment of a weaker solution of salt than he had before used, having hitherto erred in the formation of a too perfect chloride; whereas that which was really necessary to the desiderated end was an imperfect chloride. The result of this step was a facility in obtaining distinct and very pleasing images of such things as leaves, lace, and other flat objects of complicated forms and outlines, by exposing them to the light of the sun; but the paper was not yet sufficiently sensitive for the purpose of obtaining pictures with the camera obscura.

At Geneva, in the autumn of 1834, Mr. Talbot prosecuted the inquiry by varying the experiments in many ways. His attention was directed to iodide of silver by a remark of Sir H. Davy, as to a superior susceptibility in the iodide; but, in making the trial, the result was the contrary of the statement of Sir H. Davy—that the iodide of silver was more sensitive to light than the chloride. It proved itself not only less sensitive than the chloride, but did not in any way respond to the influence of the strongest sunshine, but would retain its original tint (a pale straw colour) for any length of time unchanged in the sun. By this fact the operator was convinced that little dependence could be placed on the statements of chemical writers with regard to this particular subject—in fact, those aids and resources which are available in other inquiries were here altogether wanting, so that every step towards the discovery, and in its progress to perfection, is, it may be truly said, the result of the unassisted labours of Mr. Talbot, to whom alone be the whole honour.

Although the experiment was not according to the observation of Sir H. Davy, the fact of the iodide of silver being insensible to light was of immediate utility: for the iodide of silver being found to be insensible to light, and the chloride being easily convertible into the iodide by immersion in iodide of potassium, it followed that a picture made with chloride could be fixed by dipping it into a bath of the alkaline iodide.

"This process of fixation" (extracted from the "Pencil of Nature"—Mr. Talbot's work already mentioned) "was a simple one, and it was sometimes very successful. The disadvantages to which it was liable did not manifest themselves until a later period, and arose from a new and unexpected cause, namely, that when a picture is so treated, although it is permanently secured against the darkening effect of the solar rays, yet

it is exposed to a contrary or whitening effect from them; so that, after the lapse of some days, the dark parts of the picture begin to fade, and gradually the whole picture becomes obliterated, and is reduced to the appearance of a uniform pale yellow sheet of paper. A good many pictures, no doubt, escape this fate; but, as they all seem liable to it, the fixing process by iodine must be considered as not sufficiently certain to be retained in use as a photographic process, except when employed with several careful precautions, which it would be too long to speak of in this place."

During the summer of 1835, Mr. Talbot renewed his attempts to execute pictures of buildings with the camera obscura; and having communicated to the paper a greater degree of sensibility by means of repeated alternate washes of salt and silver, and using it in a moist state, the time for obtaining a representation with the camera obscura on a bright day was reduced to ten minutes. But these were small, and, although others of larger size were obtainable, a much greater amount of patience was necessary for their production; and, moreover, they were less perfect than the smaller ones, as it was difficult to keep the instrument steady for any great length of time pointing at the same object; and, the paper being employed in a moist state, the action was not sufficiently uniform.

At the close of 1838, Mr. Talbot discovered a fact of a new kind, of which he thus speaks:—"Having spread a piece of silver leaf on a pane of glass, and thrown a particle of iodine upon it, I observed that coloured rings formed themselves around the central particle, especially if the glass was slightly warmed. The coloured rings I had no difficulty in attributing to the formation of infinitely thin layers or strata of iodide of silver; but a most unexpected phenomenon occurred when the silver plate was brought into the light, by placing it near a window; for then the coloured rings shortly began to change their colours, and assumed other and quite unusual tints, such as are never seen in the colours of thin plates. For instance, the part of the silver plate which at first shone with a pale yellow colour was changed to a dark olive green when brought into the daylight. This change was not very rapid—it was much less rapid than the changes of some of the sensitive papers which I had been in the habit of employing; and, therefore, after having admired the beauty of this new phenomenon, I laid the specimens by for a time, to see whether they would preserve the same appearance, or would undergo any further alteration." This experiment, as our readers will see, was a curious anticipation of the first part of the Daguerreotype process about six months before Daguerre announced it.

In September, 1840, Mr. Talbot discovered the process first called Calotype (but the name has since been changed by some of his friends into Talbotype*). By this process the action of light on paper was rendered many hundred times more rapid, allowing portraits to be taken from the life, which could not previously be accomplished. The method of obtaining the Calotype pictures, communicated by Mr. Talbot to the Royal Society, shortly after the discovery, is as follows:—

"Preparation of the Paper.—Take a sheet of the best writing-paper, having a smooth surface, and a close and even texture.

"The water-mark, if any, should be cut off, lest it should injure the appearance of the picture. Dissolve 100 grains of crystallized nitrate of silver in six ounces of distilled water. Wash the paper with this solution with a soft brush, on one side, and put a mark on that side whereby to know it again. Dry the paper cautiously at a distant fire, or else let it dry spontaneously in a dark room. When dry, or nearly so, dip it into a solution of iodide of potassium containing 500 grains of that salt dissolved in one pint of water, and let it stay two or three minutes in this solution. Then dip it into a vessel of water, dry it lightly with blotting-paper, and finish drying it at a fire, which will not injure it even if held pretty near; or else it may be left to dry spontaneously.

"All this is best done in the evening by candlelight. The paper so far prepared I call *iodised paper*, because it has a uniform pale yellow coating of iodide of silver. It is scarcely sensitive to light, but, nevertheless, it ought to be kept in a portfolio or a drawer, until wanted for use. It may be kept for any length of time without spoiling or undergoing any change, if protected from the light. This is the first part of the preparation of Calotype paper.

* Specimens of the Talbotype may be procured in great variety of Messrs. Gambart and Co., Berners-street, and Messrs. Ackermann and Co., Strand, London; and may be ordered of any respectable printseller in town or country.

and may be performed at any time. The remaining part is best deferred until shortly before the paper is wanted for use.

"When that time is arrived, take a sheet of the iodized paper, and wash it with a liquid prepared in the following manner:—

"Dissolve 100 grains of crystallized nitrate of silver in two ounces of distilled water; add to this solution one-sixth of its volume of strong acetic acid. Let this mixture be called A.

"Make a saturated solution of crystallized gallic acid in cold distilled water. The quantity dissolved is very small. Call this solution B.

"When a sheet of paper is wanted for use, mix together the liquids A and B in equal volumes, but only mix a small quantity of them at a time, because the mixture does not keep long without spoiling. I shall call this mixture the *gallo-nitrate of silver*.

"Then take a sheet of iodized paper and wash it over with this gallo-nitrate of silver, with a soft brush, taking care to wash it on the side which has been previously marked. This operation should be performed by candle-light. Let the paper rest half a minute, and then dip it into water. Then dry it lightly with blotting-paper, and finally dry it cautiously at a fire, holding it at a considerable distance therefrom. When dry, the paper is fit for use. I have named the paper thus prepared Calotype paper, on account of its great utility in obtaining the pictures of objects with the camera obscura. If this paper be kept in a press, it will often retain its qualities in perfection for three months or more, being ready for use at any moment; but this is not uniformly the case, and I therefore recommend that it should be used in a few hours after it has been prepared. If it is used immediately, the last drying may be dispensed with, and the paper may be used moist. Instead of employing a solution of crystallized gallic acid for the liquid B, the tincture of galls diluted with water may be used, but I do not think the results are altogether so satisfactory.

"*Use of the Paper.*—The Calotype paper is sensitive to light in an extraordinary degree, which transcends a hundred times or more that of any kind of photographic paper hitherto described. This may be made manifest by the following experiment:—Take a piece of this paper, and, having covered half of it, expose the other half to daylight for the space of one second in dark cloudy weather in winter. This brief moment suffices to produce a strong impression upon the paper. But the impression is latent and invisible, and its existence would not be suspected by any one who was not forewarned of it by previous experiments.

"The method of causing the impression to become visible is extremely simple. It consists in washing the paper once more with the gallo-nitrate of silver, prepared in the way before described, and then warming it gently before the fire. In a few seconds the part of the paper upon which the light has acted begins to darken, and finally grows entirely black, while the other part of the paper retains its whiteness. Even a weaker impression than this may be brought out by repeating the wash of gallo-nitrate of silver, and again warming the paper. On the other hand, a stronger impression does not require the warming of the paper, for a wash of the gallo-nitrate suffices to make it visible, without heat, in the course of a minute or two.

"A very remarkable proof of the sensitiveness of the Calotype paper is afforded by the fact that it will take an impression from simple moonlight, not concentrated by a lens. If a leaf is laid upon a sheet of the paper, an image of it may be obtained in this way in from a quarter to half an hour.

"This paper, being possessed of so high a degree of sensitiveness, is therefore well suited to receive images in the camera obscura. If the aperture of the object-lens is one inch, and the focal length fifteen inches, I find that one minute is amply sufficient in summer to impress a strong image upon the paper, of any building upon which the sun is shining. When the aperture amounts to one-third of the focal length, and the object is very white, as a plaster bust, &c., it appears to me that one second is sufficient to obtain a pretty good image of it.

"The images thus received upon the Calotype paper are for the most part invisible impressions. They may be made visible by the process already related, namely, by washing them with the gallo-nitrate of silver, and then warming the paper. When the paper is quite blank, as is generally the case, it is a highly curious and beautiful phenomenon to see the spontaneous commencement of the picture, first tracing out the stronger outlines, and then gradually filling up all the numerous and complicated details. The artist should watch the picture as it develops itself, and when in his judgment it has attained the greatest degree of strength and clearness, he should stop further progress by washing it with the fixing liquid.

"*The Fixing Process.*—To fix the picture, it should be first washed with water, then lightly dried with blotting-paper, and then washed with a solution of bromide of potassium, containing 100 grains of that salt dissolved in eight or ten ounces of water. After a minute or two it should be again dipped in water, and then finally dried. The picture is in this manner very strongly fixed, and with this great advantage, that it remains transparent, and that, therefore, there is no difficulty in obtaining a copy from it. The Calotype picture is a *negative* one, in which the lights of nature are represented by shades; but the copies are *positive*, having the lights conformable to nature. They also represent the objects in their

* Subsequent experiments, during the summer of 1841, showed that ten seconds was the proper time under the circumstances above mentioned.

natural position with respect to right and left. The copies may be made upon Calotype paper in a very short time, the invisible impressions being brought out in the way already described. But I prefer to make copies upon photographic paper prepared in the way which I originally described in a memoir read to the Royal Society in February, 1839, and which is made by washing the best writing-paper, first, with a weak solution of common salt, and, next, with a solution of nitrate of silver. Although it takes a much longer time to obtain a copy upon this paper, yet, when obtained, the tints appear more harmonious and pleasing to the eye; it requires in general from three minutes to thirty minutes of sunshine, according to circumstances, to obtain a good copy on this sort of photographic paper. The copy should be washed and dried, and the fixing process (which may be deferred to a subsequent day) is the same as that already mentioned. The copies are made by placing the picture upon the photographic paper, with a board below and a sheet of glass above, and pressing the papers into close contact by means of screws or otherwise.

"After a Calotype picture has furnished several copies, it sometimes grows faint, and no more good copies then can be made from it. But these pictures possess the beautiful and extraordinary property of being susceptible of revival. In order to revive them and restore their original appearance, it is only necessary to wash them again by candlelight with gallo-nitrate of silver, and warm them; this causes all the shades of the picture to darken greatly, while the white parts remain unaffected. The shaded parts of the paper thus acquire an opacity which gives a renewed spirit and life to the copies, of which a second series may now be taken, extending often to a very considerable number. In reviving the picture it sometimes happens that various details, having been latent all the time, yet, nevertheless, not destroyed by their long exposure to sunshine.

"I will terminate these observations by stating a few experiments calculated to render the mode of action of the sensitive paper more familiar.

"1. Wash a piece of iodized paper with the gallo-nitrate; expose it to daylight for a second or two, and then withdraw it. The paper will soon begin to darken spontaneously, and will grow quite black.

"2. The same as before, but let the paper be warmed. The blackening will be more rapid in consequence of the warmth.

"3. Put a large drop of the gallo-nitrate on one part of the paper, and moisten another part of it more sparingly, then leave it exposed to a very faint daylight; it will be found that the lesser quantity produces the greater effect in darkening the paper; and, in general, it will be seen that the most rapid darkening takes place at the moment when the paper becomes nearly dry; also, if only a portion of the paper is moistened, it will be observed that the edges or boundaries of the moistened part are more acted on by light than any other part of the surface.

"4. If the paper, after being moistened with the gallo-nitrate, is washed with water and dried, a slight exposure to daylight no longer suffices to produce so much discoloration; indeed, it often produces none at all. But by subsequently washing it again with the gallo-nitrate, and warming it, the same degree of discoloration is developed as in the other case (experiments 1 and 2). The dry paper appears, therefore, to be equal or superior, in sensitiveness to the moist; only with this difference, that it receives a *virtual* instead of an *actual* impression from the light, which it requires a subsequent process to develop."

The date of the announcement of Daguerre's discovery (January, 1839), being five years after the commencement of the labours of Mr. Talbot, makes it sufficiently clear that, had Daguerre's researches been unsuccessful, the discovery of this other branch of photography had still been secured to the world by those of Mr. Talbot—since the inventions are altogether independent of each other. The announcements in both cases, as we have already stated, were simultaneous, and it was conjectured by the public, before the processes were known, that the means employed were the same; but, when the processes were described, their difference was at once acknowledged. The Daguerreotype is now so well known to the public that it is not necessary, in reference to it, to do more than state a broad difference between it and the Talbotype: for the execution of portraits and pictures by the former process, plates of polished silver are used; while, in the latter, paper is employed, as may be seen in the example which accompanies this notice. The Talbotype is less extensively known than the Daguerreotype, although meriting, at least, an equal publicity: for it may be considered superior to the latter in respect of the material upon which the picture is cast, and fully equal to it in power of detail. Every means has been employed in propagating a knowledge of the Daguerreotype, and its merits have done the rest. On the other hand, the Talbotype has been hitherto only circulated in private societies, and is, consequently, less generally known. We presume, however, that the circulation of the very large number of examples with which Mr. Talbot has supplied us, will have the

effect of making many thousands acquainted with it who had previously only heard of it as one of the wonders of the age.

It is now nearly thirteen years since Mr. Talbot commenced his labours, which he has, up to this period, prosecuted with so fortunate and happy a result; while yet, by the constancy of his exertions, the invention is increasing in excellence, as it is now in his power to execute much more beautiful things than have hitherto been attempted.

In the sixth number of the "Pencil of Nature," a plate is published to show another important application of the photographic art. This is a repetition of a sketch of 'Hagar in the Desert,' by Francesco Mola, which has been taken from a facsimile executed at Munich: hence we are furnished with indubitable proof that by this means can original sketches of the old masters be infinitely multiplied, with a nicety of execution surpassing any imitative effort of the human hand.

As we have already stated, had M. Daguerre never effected any discovery, we should still have had that of Mr. Talbot. Of each of these inventions the comparative available utilities must not be forgotten: to the former, for his ingenious and persevering experiments, all honour is due; and also to the claims of the latter not an iota less of distinction is to be awarded. In reducing the two inventions to a consideration of their real utilities, the preference must be given to the Talbotype. The invention of Daguerre was matured at its announcement: we hear from time to time of improvements, but, on examination, these have never added one truly useful feature to the first development. On the other hand, the Talbotype, since it was first made known, has, through the unremitting labours and research of its inventor, been wonderfully improved: we have just spoken of a most valuable capability—that of increasing ancient and valuable drawings upon the material whereon they were originally made, and so fitting them for the portfolio. The Daguerreotype is most faithful in repeating prints, &c.; but what can be done with metal plates? The powers of the Talbotype are admirably adapted to book illustration, and in this respect they have yet to be shown: in short, the microscopic precision with which texture and form are rendered by this means is not to be attained by any attempts at imitation by any manipulative process, however elaborate.

Hence, as to the real utility of the two inventions, there is no question. Mr. Talbot is still assiduously labouring for the further perfection of the invention, the advancement of which will be sufficiently seen in other works, shortly to appear, which are much superior to anything that has yet been produced.

THE TARIFF.

THE DUTY OF BRITISH MANUFACTURERS.

In our two preceding articles on the subject of the Tariff we have dwelt chiefly on its economic effects, and have reserved for the close, our view of its moral results on the emulation and enterprise both of manufacturers and of artisans. This is a subject of more difficulty and complexity than any balance of profits or economic result of systems: for it deals with much that is impalpable and undiscoverable. We have shown that the physical capabilities of the country are fully adequate to maintain any struggle against foreign competition, but it is a very different inquiry when we come to investigate the amount of mental and artistic resources which are to be brought into the new field. Let us not be supposed to make any distinction between that which is *Mental* and that which is *Artistic*: Art, in its best sense, is but the embodying of mind; it is the physical expression of the intellectual conception; and in every age and country the manifestations of Art may be fairly taken as indications of the state and condition of intelligence.

Now, in most of our staple branches of industry the direction of invention has hitherto been rather to produce cheapness than excellence; to increase quantity rather than improve quality; and, when quality is raised in character, the elevation of quality has more frequent reference to the material than to the pattern or design with which it is impressed. Furthermore, in the progress of English design, we find that Science has taken a more leading part than Art; the chemistry of co-

lours has received more attention than their harmonious blending; the purity and brightness of tint have been more regarded than the perfection of form. Hence, while England takes the lead of the world in mechanical invention—while our country is second to none in the applications of chemical science to industrial pursuits—we cannot make the same claim for our progress in artistic design; and this is the great element wanting to consummate the triumph of our manufacturing prosperity.

Hitherto, our examination of the Tariff and its results has turned upon the consequences that will arise from legislation; we have shown the nature of the position into which industrial pursuits must of necessity be forced by circumstances over which neither manufacturers nor operatives can exercise any control; but as laws can do nothing more than fetter or let loose—as no conceivable legislation can make the idle industrious, or the stupid intelligent—it is of importance to point out that the new position of British industry requires new exertions, on the part of those engaged in its pursuit, to render that position the basis of national prosperity.

The mechanist and the chemist cannot conceal their discoveries. Now that the export of machinery is free, every mechanical invention made in England becomes equally available for foreign and domestic production. Nay, more: the English producer is in some respects at a disadvantage compared with the foreigner; he has to sacrifice the value of old machinery whenever he adopts a new improvement; while the foreigner, starting fresh, is saved all the expense of past trials and former experiments. We happen to know that this is a very important item of saving; the models of the castings for stocks, framework, &c., have been wondrously improved within the last few years, and the cost of the improvements has been borne by the manufacturers; but a foreigner, coming to a machine-maker, receives from him the castings of these improved models, the preparation of which has not cost him a single farthing. We are far from wishing to see the restrictions on the export of machinery revived; we could easily show that such a remedy would be infinitely worse than the evil it is intended to cure; but we wish manufacturers distinctly to understand that mere mechanical superiority is not an element on which they can rely with confidence; and that, if they trust to it alone, they are in danger of being outstripped in the race of competition.

Chemistry is just as feeble a source of reliance. The French manufacturers recently produced a shade on their *mousselines de laine*, to which they gave the name of the *dahlia* colour, and challenged the world to rival it. Within a month, Mr. James Thompson, of Clitheroe, exhibited the same tint in greater perfection than it had been produced by the French colourists, with the additional advantage of getting rid of that maddening in the shading which disfigured all the French patterns. In the present perfection of chemical analysis we hold it to be all but impossible to keep a chemical secret; and, even should an individual be successful, it is hopeless to look for similar advantage in a community.

But the inventive powers of the Fine Arts can neither be borrowed nor stolen; they cannot be enumerated in the schedules of a tariff, nor blended with the stipulations of a treaty of reciprocity. They furnish the only elements of excellence which obey no laws of import or export, which are quite independent of the changes of party or of opinion: for they belong to the *mind* of the nation. Inventive Design is the new element necessary to sustain British industry under all the exigencies of its new condition. It is a potent element as yet imperfectly developed amongst us, but it exists as our coal and iron mines existed in the days of the Plantagenets, without being worked into a source of prosperity and advancement. In physical development of resources, the great secret of success has been to co-ordinate the labours of the philosopher and the workman; the revelation of the philosopher became the guide of the labourer,—the wants and difficulties of practice pointed out the beneficial path of discovery to science. We want similarly to co-ordinate the paths of the artist and the artisan: it is a very difficult, but not an impossible, task; and it is time for us to set about it in right earnest.

Look at the paper-stainers of France; they are

at this moment employing the highest Art in the production of patterns, and some of their imitations of fresco approach the dignity of pictures, without, however, trespassing within the special limits of Pictorial Art. The designers aim not at imitating the genuine effects of oil-colour and canvas, but they strive to produce equal, though not similar, effects, by a judicious use of the materials at their disposal. There is no denying that, in the artistic department of this branch of industry, the French are decidedly in advance of us; but it is equally true that our manufacturers have it in their power to retrieve lost ground. The frescoes painted for her Majesty's summer-house in the gardens of Buckingham Palace exhibit a power of Decorative Art wholly new in the country, which only requires to be called into action to place England as much in advance as she is now in the rear.

Our calico and muslin printers have this year made a most marked advance towards artistic excellence. No one need be ashamed of a comparison between French and English prints in the current season; but there is still too much of mere imitation in this thriving branch of our Art of Design. There is too much of mere copying from the French school, and too little of British originality. We have an English School of Painting second to none in modern times; but we have not yet an English School of Design, exhibiting in its forms, harmonies, and combinations, the unmistakable characteristics of the Anglo-Saxon race. But the germs of this originality are perceptible in some patterns recently brought under our notice.

English Art has suffered more from timidity than from any other cause; our race is peculiarly sensitive to ridicule, and for this reason there is no people on the face of the earth which affords so ready a prey to the unscrupulous caricaturist or the reckless jester. National taste, to be at all valuable, must pervade national existence; and it requires a very small share of wit, indeed, to point a sneer at some of those minor details which derive importance only from their connexion with others of greater weight. Our manufacturers must not be deterred by the dread of a sneer, or by the apprehension of being underrated by the ignorant or the malevolent. No doubt there were plenty of jokers to laugh at Sir Isaac Newton when he was found blowing soap-bubbles; and no doubt some of the same herd will strive to raise a roar at an attempt to improve the gowns of cook-maids or the shoe-buckles of footmen. But the improvement will remain long after the joke is forgotten; and the buffoon will find that the amelioration he resisted will, in its success, expose at once his ignorance and his malice.

The French owe their excellence to their universality; and this is a fact to which all classes in England pay too little attention. We endure clumsiness, because it is *only* a brush or a razor, or a candlestick, or some other petty article of no great value in itself. But there is no more mischievous phrase than this very permissive and exceptional *it is only*. In morals, the *it is only* is a petty deviation from the strict rule of rectitude soon becomes a precedent for further and wider departures. The *it is only* in vicious indulgence soon widens the exception to the utmost latitude of tripping; and the *it is only* in bad taste has a similar tendency to extend its range, until it embraces the larger share both of individual and social existence.

We may point to castings in metal as a branch, or rather a multitude of branches, in the Industrial Arts, to which Design must be largely applied in order to sustain foreign competition. Ornamental gates may furnish an example; the demand for these must be limited because there are few edifices to which they are applicable. But we believe this to be an instance in which supply would to a great extent produce demand. Iron gates might be economically and beautifully applied to many structures where no one yet has dreamed of introducing them. There is a new trade arising in the casting of iron framework for shingle-houses in the colonies and in barbarous countries. It is desirable that our manufacturers should endeavour to secure this to themselves by combining elegance with convenience. We have seen some of those castings, designed for the Australian colonies, in which great architectural taste and skill were exhibited. But the French are looking to become our rivals, and they have already sent out the cast framework of houses to the Polynesian islands.

But we are not, on the present occasion, required to enter on the consideration of any special branches of industry, else we should be disposed to dilate at inconvenient length on the glass and earthenware manufactures. This month belongs more peculiarly to artists; but we are anxious to show that our artisans are interested in the progress of our artists. Every great achievement made by our artists in the Exhibition at the National Gallery should be deemed suggestive of improvements to the artisan. Our sculptors and painters have done their work; form and colour exhibit equal signs of progress. But let us, for the future, regard this exhibition, not as a national luxury, but as a national necessity—an indispensable means of educating our producers in the creation, and our consumers in the appreciation, of beauty.

We have fairly entered into competition with the whole world; our manufacturers must feel the full force of this important fact before they can be roused to the necessary exertion. But we hold it our duty to tell them that they must neglect none of the means or appliances of ensuring success. They must see that there is an advance of intelligence over the whole globe, and they must meet the higher and enlarged powers of appreciation which are opening before them.

Here we must close our discussion of the most important measure of modern times,—a measure which is not only a revolution in itself, but which will assuredly be the prolific parent of many others. The measure was sought by the manufacturing classes, and they are bound to the nation to take care that it shall involve no loss either of profit or character to the British people.

We hail it as a good omen that British Art has been more than usually brilliant in this, the first, year of emancipated commerce. It is our earnest hope, and we may add it is our sincere belief, that British artisans have felt the impulse which has animated our sculptors and our painters. We have endeavoured to act as interpreters between artists and artisans; we have spared no toil, and shrunk from no expense, to do so usefully and effectually; the nature of the attacks sometimes made upon our exertions are proofs to us that our labours have been felt; the indolent, the negligent, and the self-satisfied will, of course, resist improvement, and will easily find some mendicant of satire to fill blank spaces with their threadbare jokes. But the movement will proceed though they stand still; the competition will continue; and, if they take no part in the struggle, they cannot escape the fate of being trampled in the dust by those who task all their energies to maintain the strife.

PEN AND INK SKETCHES. BY MRS. S. C. HALL.

NO. III.—“PLEASE TO REMEMBER THE GROTTO.”

If it be the high privilege of Historic Art to elevate our minds and sanctify our thoughts, by placing strikingly before us the great events of the past, it is in the power of the painter of domestic life and character to recal the incidents which expanded our hearts by the interest they created, to revive our sympathies, and retouch, as it were by a pencil of light, memories that were fading into dim obscurities. I never experienced this feeling more strongly than when examining Mr. Webster's charming picture, ‘The First Day of Oysters’;—so full of nature and truth it is, and so faithful in its details to the varied shades of juvenile character, all of which are deep and earnest themes of consideration to those who study human nature in the sunbeam or the shade.

It is so interesting to look upon faces when their probable future is traced with the pencil,—not with the iron pen,—and when the hope within us is all powerful, that the brow, too early knit, may be smoothed, and the downcast eye be elevated, by judicious care, into the well-opened gaze of honesty and confidence. Mr. Webster is the patron saint of suburban children: he “grubs” them out of the close lanes and back rooms of Bayswater and Brompton; or gathers them from the Thames at Chelsea Reach or the *terra incognita* of Battersea Fields; he contrasts and groups them, and, no matter how poor or dirty they are, they are just what children have ever been and must ever be. The two little rascals—so inimitably

ugly—bowed down, in the foreground of his picture, by the weight of their precocious roguery, have been known to us during the last twenty years—that is to say, their class, in which there is little variation, for they are all the one like the other,—offshoots of backward civilization; incapable of existing in pure air; turning the sports of childhood into "impery;" atoms without strength, but compounded of want and cunning,—whose clothes never were new; whose tempers never were put out; who bask, and ruffle their rags, in dust, as if it were a luxury, but avoid the purification of water, as if hydrophobia was born with them: the antipodes, of what we picture the sturdy, honest, independent English boy, are indigenous to the courts and fastnesses of Jew's-row and Turk's-row, in Chelsea, and flourish triumphantly in Gore-lane, Old Brompton,—sometimes, indeed, wandering away into our squares and wide highways, with a box of congreves or a hank of soiled staylaces; but that is only when they have mothers to look after their interests: in general they are perfectly independent of parentage, and how they came into the world is as great a mystery as how they are to get through it. God help them! they are but too truly a type of a numerous grade; and we ought to have some means of giving them employment—employment suited to their age—that would, at once, elevate them by assigning them to a class, however humble, instead of compelling them to dangle on the charity of the world—mere shreds and patches of humanity. These creatures are often found, as Mr. Webster places them, with children better than themselves, particularly during the few festival days still left to us—the few-and-far-between relaxations permitted to children of the humbler orders. On the 1st of May, young girls, with as sunny eyes as the Painter has given to the fair child who is more than half ashamed of her supplication of "Please to remember the grotto—only once a year"—follow "Jack-in-the-green" and "Maid Marian" during many a weary dance, at the risk of a domestic reprimand, and whirl round the Guy Faux bonfire despite the watchfulness of the good-natured policeman. But "big people" have to do with these merry meetings; not so with "the first day of oysters"—that is a fête for children only; and the picture, so much beyond my praise, recalled to me a little scene I witnessed, some twenty years ago, in the depths of Cromwell-lane,—when you were conducted to its mud and mystery by close green hedges, that wedged in the narrow pathways, and where many and many a time I have gathered wild flowers, and gazed with the reverence which the dwellings of past greatness inspire, upon the residences of Burleigh and Cromwell, and of one who then was not of history—the eloquent and high-minded Canning.

It was evening; and, let country folk sneer as they please, our suburban evenings are delicious—so soft and mild they are; and our richly cultivated and thickly crowded gardens, small though they be, are so abundant in flowers that they make up in quantity for what they may be thought to want in quality. These gardens added pleasure to our ramble, and the sun was throwing his last rays into Kensington Gardens before we retraced our steps towards Brompton. We had avoided Cromwell-lane at first, but treaded its close pathway on our return; and, as we passed the old Almshouses, we were assailed by a troop of children,—the ragged romping ones pushing forward, ashamed of no importunity; while the better dressed hung back, whispering "Only once a year,"—the ancient and legitimate excuse for their mendicancy.

"Don't give the penny to her," exclaimed the most vociferous and picturesque of the boys; "don't give the penny to her: she gets 'em all—she does."

"But she does not keep them—you make common purse, do you not?" was our inquiry.

"I want a penny to buy a candle for the grotto," repeated the boy.

"And so do I," said another.

"Only once a year," chimed in the music of the young girl's voice.

"She gets all the pennies—she does," muttered the boy again.

"And no wonder," said a bluff, rosy, bright, manly-looking fellow, holding a little sister by the hand, whose broken request was repeated at the top of her tiny voice; "we got Annie to come

with us because nobody ever refuses her." The rosy boy looked with admiration towards the successful canvasser for illuminating grottoes; and, oddly enough, the feeling was as strongly expressed in the dirty face of the tattered lad, while with a pout, half playful, half serious, he repeated—"She gets all the pennies—she does."

"And more shame of you to grudge them to her; I wonder where you would be but for Annie and her mother," said his opponent.

"And who grudges her the pennies?" inquired the ragged collector; and then he looked round, and I saw that his features had been but tamed down to entreaty: his foot was advanced, his head thrown back, his eyes shot forth indignation rather than violence, and I thought that, if Murillo ever painted a fair boy, it would be such a boy as that: rags and all, he looked exceedingly handsome; his cheeks glowed through the dirt, and his eyes grew dark in their brightness as such deep-set gray eyes always do.

We begged to see the grotto which our contributions were to illuminate, and followed our noisy conductors into the dampness of Brompton Vale, where, piled up against the interminable palings that divide one from another of these mysterious and doleful-looking settlements, was the grotto; and a very excellent specimen of child-architecture it was—not heaped together as these erections generally are, but built castle-fashion—lofty in the centre.

"It is almost all Jack Condor's building," said the rosy boy; "he has a great taste for building."

Their triumph and our admiration were, however, shortlived, for a policeman insisted on the grotto being removed. The children might, he said—and said truly—set the paling on fire, and destroy the vale. Although this purification by fire would have been a great loss to the doctors, and a large benefit to the inhabitants, of that particular district, still the policeman did but his duty. Many declared they would not carry a single shell, but dirty Jack set steadily to work to remove and re-erect the grotto; and, after a little holding back, Annie assisted him. It was curious to see what a dogged expression of thought and sullenness the little fellow had, except when he came under the influence of some sudden emotion: then his short, firm features became intellectual, and, if the expression had remained, he would have been positively handsome. When the new building was completed and illuminated, it would have made a charming firelight picture, as the rays came through the various openings of the white shells, catching first one childish face and then another, while the blaze from the door showed Jack's strong bare legs and rugged head to great advantage, as he stood beside Annie, who, seated beneath the shadow of an elder-tree, seemed too fatigued to admire what she had taken such pains to create: nothing ever was more lovely than her slender throat bending beneath a mass of golden tresses, while the glare of light rendered her complexion paler than usual. In proportion to her weakness seemed Jack's strength: he jumped and shouted like a maniac; and the last noise I heard of the party was a nondescript "halloo" from Jack's expanded lungs mingling with the sound of the church clock as it struck ten.

Jack's story had nothing of novelty to recommend it. His mother died the day he was born; and, in addition to her own five children, Annie's mother received him from his father, as what many of our poor neighbours term a *nurse child*. The cottages in the Fulham Fields abound to this day with children of the City, who are sent there by their parents as *nurse children*. In the summer they are shut in the cottage gardens by half-dozen, like chickens in a coop—poor pale-faced, flabby little creatures—trying to find the use of their limbs, and fancying they are enjoying their liberty. Jack—sturdy, ragged Jack—was one of this class. After the first year his father forgot to pay for him, and disappeared. Annie's mother often talked of sending him to the parish: "more trouble he was to her than all her children; and no credit, for he always would be dirty, and had no manners." But still Jack remained with his foster-mother: he had slept in her bosom, and had been to her as a child; and she apologized for the extravagance of supporting a stranger, now that she was a widow, by saying he could hardly be called another child, as the one whose place he took died; so that made it even, and six did not eat more than five; and that was but too true, for

the widow had seldom enough for four. Months and years passed on, but we did not forget Jack—indeed it would have been impossible to do so, for Jack was everywhere; for a whole winter he had a broom and a crossing near Sloane-street; in the summer he was an occasional Jack-in-the-Water at Battersea-bridge; he went messages for every one, and sat to more than one artist as a bandit boy, picking up what he could and all he could, until, somehow, all at once he vanished. Some said he was gone to sea; others that he had found his father. Annie's mother—grown old and cross—declared she wished he had gone long ago. What Annie said I do not know, for she had been some time with a lady, who treated her with consideration and kindness, and promised that one day she should be the nicest lady's maid in England.

London is such a whirling scene, that we learn to think it a matter of course we should forget much it is a duty to remember. New occupations, fresh amusements, bring their train of new associates, new interests, new sympathies, new faces—no, not *new friends*: with *THEM* we must grow old; and when the knell is pealed above their graves, a sun is set—to us—to rise no more on earth; the middle-aged can have no *new friends*. Twenty years are long in going; but twenty minutes of the present can review their flight. Twenty years!—the ragged boy must now be past thirty; the pale-faced, golden-haired, girl as much or more.

One evening last summer, looking through the bars of Rigby's-gate, these thoughts were with me more strongly than usual: they were shadows of a coming event. Three persons passed close to the spot on which I stood: a woman whose dress and appearance might be pronounced lady-like, but whose face was concealed, despite the smallness of the bonnet, by a veil; she walked first, and was followed by a remarkable-looking man, broad shouldered and chested, whose hat seemed hardly large enough for the head that was fearlessly carried in the consciousness of power some kind, and not small in its extent; he was obviously a person you would not pass anywhere without inquiring what he was. There seemed much patience in the way with which he shortened his steps, and accommodated himself to the slow movements of his companion, who hung almost helplessly upon his arm, and talked in a low murmur. I heard him say—"At all events, Annie, this place is not in the least changed—every stone is the same."

"But it got worse and worse, and harder to live in for a long time," observed the old woman as she paused. Well dressed though she was, and withal grown feeble, I at once recognised Annie's mother; I had seen her within the last ten years, and could not be mistaken. She knew me, and curtsied as in old times; and called back Annie, and introduced her as Mrs. Condor, and asked me if I did not remember Jack! and Jack held out his hand, and then let it drop by his side, and a deep crimson suffused his cheek, while he told me that times had prospered with him abroad and at home; having got a little money together, he was able to employ it so as to realize good profit, and continued making a succession of *hits*, until at last he was able to marry.

"She would have me," he said, looking affectionately at Annie. "She gets all she wishes for."

I was going to say, "Ay, she gets all the pennies—she does," but checked myself, and said "I hoped he would be worthy of so good a wife."

"I hope to be worthy of him," she replied. "I was a poor girl, as you know, and"—

"We had a wish to see the old place once more before we go back to the North," interrupted Jack; "but, until now, have not met one we knew. I would like to hear some of my playfellows' voices, but I fear none of them have got on as well as I."

"Except George," said the mother.

"What! the rosy boy?" I inquired.

"You know I never could have been happy with him," murmured Annie.

"Old ladies are very obstinate sometimes," said Jack, in a sort of aside; "but she was a mother to me before I was a son to her, and God forbid I should forget it." Many words more he spoke, which proved an honest as well as a courageous spirit; for he was not ashamed of the past, nor afraid of the future.

Is it to be wondered at that I remember the grotto with the most pleasurable feelings?

THE INDUSTRIAL ARTS IN PARIS.

WE present to our readers the first fruits of our recent inquiries concerning the industrial arts in Paris; and, though our present purpose is mainly to submit to them engravings of the various articles we collected, as most likely to suggest ideas and improvements to our English manufacturers, we shall, on some future occasion, be enabled to enter at considerable length into the interesting and important subject.

We hope these examples will be received, as they ought to be—as suggestions merely; and will lead the English manufacturer to consider the wisdom, as well as the justice, of seeking—as the French do—the aid of THE ARTIST for the purpose of DESIGN.

Hitherto we have laboured under serious disadvantages, many of which still exist. On the one hand, the manufacturer has grudged the expense necessarily incurred by application for aid to the proper source, altogether forgetting how small an item it adds to the cost—where the charge of a designer is divided among dozens, or, it may be, among hundreds, of articles; and, on the other hand, our artists have considered the act of designing for manufacturers a sort of descent in art—a kind of admission that they were incapable of efforts at loftier things. We believe both these evils are in progress of removal; the manufacturer is certainly advancing—improvement in public taste is compelling such advancement—and artists of England are learning, or will learn, to do, as the artists of France have long done—store their portfolios and note-books with memoranda of matters they encounter in their travels, or while referring to published volumes, with such hints as they may work up into profitable acquisitions.

We should not copy from copyists; still less should we take from inventors; but we may borrow hints and obtain suggestions from both. The French have no peculiar sources of information or improvement; the treasures of antiquity are free to them; so are they to us; let our manufacturers, then, follow their continental neighbours thus far—and thus far only—seek for advantages where they have sought for them; and our results will be as theirs have been.

We have stated that we found the manufacturers of Paris willing to aid in our project of circulating engravings of the objects they produce; several of the principal "fabricants" expressed their readiness to admit our artist freely into their manufactories and show-rooms for this purpose—the sole condition being that we should connect their names with the inventions or improvements they had produced—a condition to which we readily assented, not only as an act of justice, but that persons in England, who may be pleased with their examples, may know where to obtain them. We refer to remarks that appear in another part of our journal, as to the duty of British manufacturers at this crisis—when the principle of free trade is either conceded altogether, or the old restrictions, which gave a bonus to mediocrity, are rapidly giving way. It will, no doubt, be some time before our manufacturers are rivals of Parisian fabricants in articles which depend for much of their value on pure taste and artistic skill; and, meanwhile, we shall be doing a public service by endeavouring to exhibit excellence, and by showing where that excellence may be procured. From time to time, we hope, by showing what has been done in France to manifest what may be done in England, and especially to exhibit proof that beauty is of as easy attainment as deformity in manufactured articles, if that beauty be sought in the right direction, and under the guidance of safe authorities. Although at present we have derived our examples from scattered sources, consisting chiefly of objects purchased by us, at various places, during our walks through the streets of Paris, we shall, ere long, be in a condition to report our visit to some important and interesting establishment, from which we shall procure drawings of objects, *en suite*, beginning probably with that of the MM. DENIERS, in the Rue Vivienne, the famous fabricants of articles in bronze—candelabras, chandeliers, pendules, &c. from which most of the courts of Europe are supplied. The examples we first give are of bronze hand (or boudoir) candlesticks, of which Paris supplies an immense variety; many of them, however, being common-place, or worse,

in character, and inferior in execution. The best we found were adaptations of foliage, in some of which leaves and flowers were introduced with skill and highly pleasing effect. The three which immediately follow we obtained at the Bazaar for the sale of works in iron, in the Boulevard Montmartre (the establishment of M. TESSIER), a little above the Passage Panorama.

In the following there is an adaptation of leaves; but the flowers are introduced without harmony, and the idea of the butterfly, as a thumb-holder, is rather pretty than good.



The next is much better. Here is an oak-leaf; the socket and the extinguisher are formed of a divided acorn—the effect being exceedingly agreeable when the object is not in use, while suggestive of its purpose.



Of the two which follow, the one with the crumpled leaf is decidedly the best. The form and surface of the leaf is so true as to convey the idea of its being an electrotype from nature. The other



is not so good. The Cupid is, however, prettily introduced among the grapes and vine leaves; it will be, at once, perceived that an object, in closer relation with the design, might have been borne by the

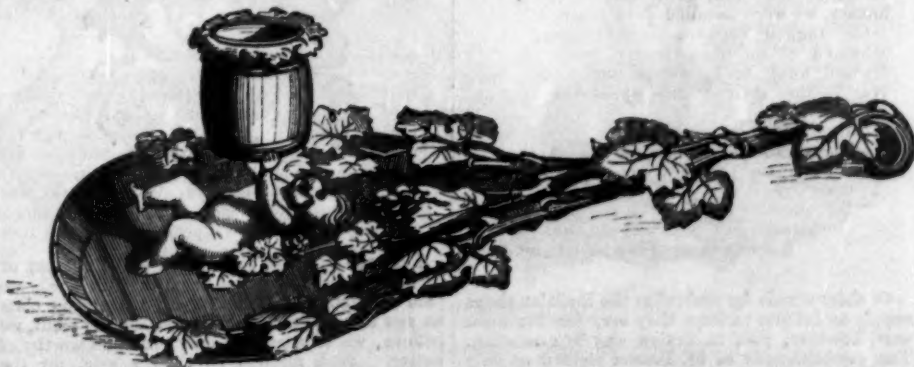


figure: that which it now holds resembles a miniature beer barrel, rather than an associate of the fruit and foliage, among which it has been found: this is a sad want of "keeping."

We have here an adaptation of the grape and vine leaf; but it suggests caution, an evil that should have been avoided; for it is an article for touch as well as sight; and it seems as if it could not be carried without danger to the fingers.



In the following, also composed of vine leaves and grapes, the principle is better carried out. The handle is, however, too much twisted, and does not appear to come pleasantly to the hand, while the cup rises from the leaf ungracefully.



We next append two examples of umbrella stands, in which foliage is skilfully introduced. One is decorated with the vine; the other with a nondescript kind of plant: the latter inferior, as things merely conventional always are, when opposed to natural character and truth.



In the following, besides the error we have adverted to, it will be observed that the handle is false—the curvatures being artificial, and not a continuation of the stem of wood, as it might have been with strict propriety.



Of these stands for umbrellas the Parisian shops supply an infinite variety; they are, for the most part, however, poor in design and in execution. The establishment of M. Tessier yielded us only these two, although a very large number of examples were submitted to us.

The three cuts that follow are from common watch-hooks; used also for hanging any small objects,



such as reticules, or other matters of little weight: we engrave them as suggestions for articles of more important character. The material is



humble enough—common we have called it, but nothing is so common as to be incapable of refinement from art, which may elevate everything it touches.



For each of these articles, in inferior brass or bronze (we have engraved them the full size), we paid one franc (10d.). Of objects of the same class we saw many at the Bazaar of M. Tessier; but, we believe, we selected the only examples worthy of notice. Such matters have large sale, for the humbler classes love to indulge in these inexpensive luxuries.

The following is from a hanging flower-pot, extremely elegant in design, well formed and well decorated; the modeller's part is excellent, but the want of workmanlike finish in the article itself is startling! there is but little tooling or smoothing; in some parts, it is as rough as it came from the mould. The finishing point, or drop, is good in its general form, but poor and unmeaning in details, which in no way refer to those on the upper part.



This also is in cast iron, from the Bazaar of M. Tessier, Nouvelles, where we examined a large variety, and from which we selected one other—an imitation of wicker-work with foliage; a good idea—perhaps not quite new—but one affording suggestions capable of extensive application.



The following is the same idea, or rather the same pattern, adapted to a standing flower-pot.



The cost of each of these flower-pots was about twenty shillings, i. e., twenty-four francs.

The two cuts which follow are of paper-clips; the first we obtained at one of the ordinary retail shops; the second, at an extensive warehouse at the corner of the Rue Vivienne, and the Place de



la Bourse. Both are good, the one with the dragon peculiarly so: the top of the other would admit improvement. The modelling is excellent, but the casting and finishing are imperfect.



Paper-clips are, as will be supposed, articles of fashion, and are perpetually undergoing changes; the stationers of Paris are, consequently, supplied with a large variety; but we found, comparatively few that had any pretension to design, the majority being a sort of malformation of the human hand. In execution, they are, for the most part, wretched, the springs being coarse in make, and uneasy to move, without being light to hold. We have on our table an article manufactured by Messrs Simcox and Pemberton of Birmingham, immeasurably superior in all respects, as regards workmanship.

At present, we furnish only one design for a foot scraper: it has considerable merit; although the place where the "mud" would fall is occupied by—not a coronet—but something so like one, as to suggest a ludicrous idea to the mind; such resemblances—however remote they may be—are mistakes, at least, in no way allied to correct taste.



We have here a design for a knocker; the cut does not do it justice, for in the original the forms are well made out, and the materials are skilfully arranged.



We next give examples of hat pegs rather too elaborate, perhaps, for the purpose. In some designs for this article, it is not easy to conceive



how the hat is to hold on; these, however, are comparatively free from this defect, although somewhat liable to the objection of too many points, which suggest the notion that the lining of the hat may be torn in removing it from the peg. The French have given to this article almost every variety of form and ornamentation, all very unlike our bits of straight brass wire,



with a knob on the end, the type of which has not existence in nature, unless it be in the *snail's horn*; but in these articles there have been recently some improvements: to a few of them we not long ago adverted, as having been introduced by Mr. Hooper, of Birmingham; who took his idea from an

object engraved in the "Art-Union"—but which he greatly improved.



The following are examples of iron brackets, common in material but exceedingly good in de-



sign:—graceful and light, without sacrificing that very essential condition—*strength*. The articles usually placed on brackets are small, but often of



great value, so that elegance in the supporter goes for nothing, if associated with an idea of insecurity. Of the examples here given the larger one is of peculiar excellence.

On reviewing the above, and other examples of French manufacturers in our possession—and considering them in connection with our impressions,—derived from the examination of a great variety of objects at various times and places—we arrive at this conclusion—that the excellence of the French in ornamental design consists, not so much in elevation and purity of style, or fit-

ness and propriety of selection and adaptation, as in the general correctness and frequent excellence of details, are usually very beautiful—beautiful, because truthful, and founded on a close study and imitation of natural forms.



THE PEDIMENT OF THE CHAMBER OF DEPUTIES, PARIS.

THE above is an engraving from the Bas-Relief, which forms the Pediment of the Chamber of Deputies; it was executed by M. Cortot, in 1842. It is the third pediment which, within ten years, has been executed in Paris, much to the improvement of the national school of sculpture: and like those of the Madeleine and the Pantheon, the composition is in bas-relief. The central figure is a personification of France, holding in the left hand the charter, inscribed

upon tablets. Immediately on her right is seen Power, with the attributes of Hercules; and on the other side, Justice, with those of Themis. After these two personifications, follow various professions, as Commerce, War, the Sciences, Agriculture, Jurisprudence, &c. represented by divinities; and at the two extremities each of the inferior angles are seen nymphs, representing the principal rivers of France. In this composition the lines are harmonious,

the figures easy, and the whole is distinguished by much grace. There is no angular severity, nothing unbefittingly sharp in the outlines—nothing unduly prominent in the general aspect. There is observable, in the character of the work, a marked deference to the compositions of Phidias. The flowing draperies and sweetness of expression of Greek art are beginning to supersede in the French school the Roman style, by which it has so long been influenced.



PEDIMENT OF THE PANTHEON, PARIS.

THE above is copied from the Pediment of the Pantheon, executed in 1837, by M. David. — In the centre of the composition, France (La Patrie), standing on an elevated position, wearing a crown of metallic stars, is distributing palms to the great men who throng the right and left of the figure. Her head is inclined to the earth, as if to observe passing before her the generations that constitute her pride. The movement of the arms is graceful. The sculptor has been unwilling to leave this allegorical figure quite alone in the midst of the ordinary costumes of the great men by whom it is surrounded, but he has, therefore, completed the central triangle with two other similar figures. On the left, Liberty, girt with her sword and seated on the steps below the principal object, presents to the latter the crowns which she is distributing. On the right, History is seated, recording on her tablet the names of those who have achieved for themselves undying fame. The form of the composition has imposed upon the sculptor the necessity of dividing into two distinct parts

the celebrated men whom he wished to represent; and he has, in a simple manner, placed on one side the civil professions, and on the other the military groups: the former he has arranged on the side of Liberty, while the warriors are found on that of History. The great men who represent the different civil professions are divided into groups—the first figure of the nearest being Maleherbes, wearing the costume of the bar; behind is Mirabeau the tribune of former days; then Monge, the mathematician; and at the extremity of the line appears Feneclon, the great model of the clergy. Among the other great men selected for representation in the various ranks, are Louis David, Cuvier, Lafayette, Rousseau, Voltaire, and others. On the other side we find the same manner of a group; but there is a greater variety of movement, of accessory line, and of costume. The same harmony prevails; but it is admirably modified. It is not the purpose of the sculptor to limit the representation of the armies of France to a few men who have risen to distinction; he has described these powerful masses in which the military strength of France in reality consists; having distributed, according to their rank, soldiers of various arms,—as an artilleryman, a dra-

goon, a hussar, a Polish lancer, a drum-boy, and a fallen cuirassier. But there are yet two figures which exercised the genius of M. David, and which required a distinguished place in these groups. One of these is Napoleon, in the costume he wore at the Bridge of Arcola; the other is that of the old soldier of the Republic, leaning on his musket. This is an impersonation which M. David has realized with extraordinary felicity. The entire composition accords perfectly with the proportions of the edifice; it does not appear to oppress the columns of the peristyle, as in other contemporary monuments; it ornaments the facade without loading it.

Louis the Fifteenth laid the foundation of this monument in 1764; and the architect Soufflot had made the design with a view to its appropriation as a place of Catholic worship, but after the Revolution it became the Pantheon—and the remains of Rousseau, Mirabeau, and Voltaire, were laid there. At the Restoration it was determined that it should be devoted to the original purpose of its erection—but again, in 1830, the idea of the first Revolution was revived, and the inscription on the facade was replaced—AUX GRANDS HOMMES, LA PATRIE RECONNAISSANTE.

THE HOSPITAL FOR CONSUMPTION.

THE EIGHTEENTH OF JUNE!

THERE are none who do not know that the 18th of June is the Anniversary of one of the most glorious victories ever achieved by the prowess of British valour. And we rejoice to find it has been chosen as the most auspicious day on which to celebrate a GREAT FESTIVAL OF HUMANITY, in the beautiful grounds of Chelsea College. We may, surely, so call the fête about to be held for the purpose of augmenting the funds of one of the most needed and most admirable of our many noble Institutions—"The Hospital for the Cure of Consumption and Diseases of the Chest."

Let us give a moment's thought to the thousands who yearly fall a sacrifice to this disease,—the calm, creeping, insidious pestilence of England,—whose victims perish in our palaces as well as on our very thresholds; or meet us with death-light in their eyes, and sunken cheeks, on shelterless highways, outcasts from all—but the grave—

"Perishing gloom thy!"

It cannot be too often repeated (for we find many incredulous of the fact), that, until it entered into the heart of a good man to found a Hospital for the cure of this dire plague, NOT ONE of our Institutions would receive a consumptive patient. Fever and cholera had their hospitals. The stately gates of St. George's open day and night to those who are smitten by accident or distemper; the lunatic has everywhere a home; but consumption found no refuge even within walls that shelter the worst of sinners!

Young and old, rich and poor, the whole English nation, the conquerors of conquerors, bent beneath the pallid pestilence. The mother, poor in all but love for her child, kissed its hot lips, and knew that *nowhere* could that declining creature receive either the advice or sustenance it needed.—NOWHERE, in broad, rich, England. Wives looked hopelessly upon stricken husbands, and husbands upon stricken wives: if poor, there was no refuge for them—no one place devoted even to the consideration of the mode of cure! The afflicted, if rich, were too frequently tampered with by ignorance; if poor, were left to themselves—to their inheritance of privation, suffering, and death. Everything was known about the disease, except its mode of alleviation; it continued increasing amongst us, unsheltered, unrecognised, *unreproved* by human skill.

Tens of thousands were annually its victims, yet no plan was devised to stay its progress—no place was found to hope in, no shelter for the dying! We can hardly credit the possibility of such an expenditure of human life as has arisen from this neglect; and yet that it was so is an unquestionable fact. It so chanced that a poor servant was struck by this disease—that her good master sought a refuge for her among the hospitals, and found that the panting, anguished creature, who had neither home nor friends, must die in a workhouse or in the streets. He resolved that this evil should not continue; and the fruits of that resolve—the resolve of a benevolently active mind—have produced their reward.

The first meeting at his house was limited in number; but he had communicated his fervour to his friends, so that they, too, *resolved*; and a Dispensary affording advice and medicine was quickly established; then a house was taken, capable of accommodating only twenty patients; the bane and antidote were properly set forth; sermons were preached, and speeches made; increased funds, added to the produce of the last Bazaar, prompted the erection of the building which, when completed, will be one of the finest ornaments to the western suburb of our Metropolis—an ornament indeed! an evidence of right judgment—of the national heart opened to a new sympathy—of charity taking its legitimate course—a monument of the love borne by the few to the many: as yet an unfinished monument, exhibiting what has been done, and how much remains to be accomplished, and which all friends to the Institution hope to obtain the means to perfect on the next 18th of June. It is not enough that the Bazaar is held under royal and distinguished patronage; nor do we hold forth as an inducement that ladies of the highest rank will give their personal attendance at the stalls; we do not seek to impress upon the

public mind that every attraction of the season will be added to the historic interest which dwells within the precincts of old Chelsea Hospital; but we seek to arouse public as well as private *sympathy for the cause*. In the name of humanity we crave that which hundreds squander—we ask money to complete this Hospital, so that, instead of twenty, we may be able to receive ten times twenty within its capacious walls. We ask no help from any who are unacquainted with the nature and power of the disease—which we hope to cure, and know we can alleviate; we entreat those who have lost friends or relatives to recall their sufferings, and remember that, by the sacrifice of a few pounds—a few shillings—nay, a portion of time—lingerings and agonies such as they have witnessed may be averted from hundreds of their fellow-beings.

It is impossible for imagination to conceive anything like the avidity with which entrance is sought into this Hospital, or the anguish that follows "refusal." We have known instances where poor friends of a poor sufferer have joined their hard-earned shillings together to bring the patient, for whom there was no room in the Hospital, from the country into a miserable lodging, that he might be able to crawl either to the Chelsea or Marlborough-street branch of the Dispensary, and obtain the advice and medicine which they felt assured would cure him. Only last week, the father of a very interesting girl, to whom, six months ago, we gave a letter which entitled her to medicine and advice, came to thank us with overflowing eyes for her cure. "For two years," he said, "we watched over her, and at last we had no means to pay for medicine or advice. Thank God! now, our child needs no more medicine—she is restored; and, if the sacrifice of half my time (I have nothing else to offer) could be of use, I would give it to finish those walls."

Not long ago a respectably-dressed lady—we may surely so call her, although she was seeking charity, for she was the wife of an artist—applied to us for an out-patient's admission; we requested to see the person for whom she required it, and she startled us by answering it was *for herself*. For many months she had been compelled to pay several shillings weekly to an apothecary; and this expenditure, small though it was, sufficed to keep all comforts—all, indeed, but absolute necessities—from her humble home. This difficulty was at once removed; and we rejoice to add that some time afterwards we received a letter stating that health as well as happiness had been the result—for the money previously paid for medicine had purchased the luxuries which produce strength.

When we have watched crowds of persons pour through the gate in Smith-street, all anxious to receive the relief so cheerfully bestowed—when we have gone into the small wards of the old house and witnessed the means by which sufferings are alleviated, and felt how much more could be done if there were space and means—when, above all, we have been obliged to turn away some exhausted creature for whom there was *no room*, and for whom we knew room could not be made for six months (no matter how urgent was the case)—then, indeed, we looked forward—as many more do—to the 18th of June with PRAYERFUL HOPE. There are few who cannot contribute something towards this cause; the TIME that some young ladies squander, and that others complain hangs heavily on their hands, may be made the means of saving a human life! Those who have no gold can send gifts—our stalls will hold them all!—and those who assist our festival by their presence must remember that what they receive in exchange for their money is a perpetual memento of charity. Human sympathy cannot be excited by a better or a holier cause.

OUR 18th of June is instinet with the holy purpose of healing and prolonging existence. We minister to the wants of the spirit as well as the flesh. We know no religious distinctions. We look upon the Hospital at Brompton as only the first of its class, wherein thousands will find shelter and health, or refuge and relief on their passage to ETERNITY. We hope and believe our appeal will not be made in vain!

A. M. H.

[We may be permitted to mention that Mrs. S. C. Hall (the Rosery, Old Brompton), one of the ladies who will hold "stalls" on this occasion, will gladly receive any contributions to the Bazaar that may be entrusted to her care. A list of the patronesses, and other particulars, will be found among our advertising pages.—ED.]

THE PICTURESQUE IN SPAIN*.

SPAIN has not received her proper meed of justice from the historians of Art. The great school of Spanish painters, commencing with Galegos and ending with Goya, the whimsical pupil of the Venetian Tiepolo, has been neglected, or at least has attracted such slight notice that only a few names of its great masters are known beyond the limits of the Peninsula. We have, indeed, recognised Murillo, Velasquez, Ribiera, and a few more, as painters who have earned immortality; but our eyes have been closed against Ribalto, Giemo, Castello, Orente, Carducho, and a host of others, though their works in the Spanish gallery at the Louvre attest their claims to European fame. Goya, too, who closed the long line of illustrious Spanish painters, is scarcely known by name in England, though he stands at the head of satirical Art; he was the pictorial Juvenal of his age, and lashed with equal severity monks, nobles, and kings.

Spanish architecture has been treated with even greater injustice than Spanish painting; it seems as if all our enthusiasm was reserved for the Moorish antiquities of Granada and Andalusia; the Christian edifices of Aragon and Castile were allowed to remain in cold obstruction. It is indeed true that the Alhambra merits the devotion it has received from the pencil of Owen Jones and the pen of Washington Irving; there were intellectual giants among the glorious Saracens of the olden time, before the arrival of fresh hordes from Barbary overwhelmed the race of the Omniade Khaliphs. We are sadly confused by names when we read of these events in ordinary histories; we speak of the conquest of Spain by the Moors, when it was really the work of the Arabs; the Moors only followed in the train of the conquerors, and when the conquering race, no longer supported by the infusion of fresh blood from the East, dwindled away, the Moors stepped into the vacated places, which they had neither the skill to decorate nor the courage to maintain. We talk of Moorish architecture and Moorish literature, though everything Moorish was and is barbarous; all that was glorious in the history of the Mohammedan dynasties in Spain belonged to the Arabs, or, as our ancestors called them, the Saracens. We might with equal justice ascribe them to the Muzarabes, or transfer to the Turks the merits of the Khaliphate.

But, while we cordially join in the reverence and admiration excited by the Saracenic remains of Granada and Seville, we feel grateful to Mr. N. A. Wells for directing attention to the Christian edifices of Spain, which merit even a higher appellation than the name of "Picturesque Antiquities" which he has bestowed upon them. It is a striking fact in the æsthetics of Art that the ecclesiastical architecture of any age or country has a very perceptible and marked coincidence with the prevailing development of religious feeling peculiar to that time and place. The reverential awe founded on implicit faith which characterized the close of the middle ages is realized and almost dramatized in our cathedrals; the formalism of a past generation is preserved in our churches, built to imitate Grecian temples. Mystery expounds its existence by symbolism, enthusiasm revels in architectural extravagance, and selfish coldness displays itself in purposeless decoration. The very first plate in the work before us is a revelation of mind more than a picture of a material edifice. It embodies not the poetry of religion, of which Spain knew little, but the *chivalry* of religion, which enters deeply and largely into the Spanish character. The chapel of San Isidro is a *knighly* edifice; in some of its details it belongs almost to Quixotism; those arches with their heavy decorations speak of vigils and meditations, while the light beyond stimulates to enterprise and action. In such an edifice we can imagine a Savedra vowing to undertake an expedition against the Moors, a Columbus resolving to steer his adventurous bark in quest of a new world, or a Cortes meditating the overthrow of the empire of the Aztecs, and the planting of the standard of the Cross on the *teocallis* of Mexico.

Turn we now to the transept of the Cathedral of Burgos; here there is poetry, but it is the poetry of romance; Ariosto, not Virgil; Calderon, not Sophocles; great conceptions disfigured by bar-

* The Picturesque Antiquities of Spain. By Nathaniel Armstrong Wells, Esq. London: Bentley.

baroque details; the sublime and the grotesque brought together and even partially harmonized. Still, one great idea is predominant: it is that of a church militant, armed at all points to enforce rather than to defend the articles of its faith. Uncompromising hostility to heresies is here cut in stone and moulded in cement; *obarriguence* figures on wall and ceiling deter from the ridicule to which they invite. The worthy Father who declared that impossibility was the groundwork of his faith (*Credo quia impossibile est*) has his implicit belief built, sculptured, and painted in the cathedral.

The profusion of gilded sculpture in the principal chapel of this edifice has been not unjustly condemned as an offence against pure taste. But it certainly is not more gaudy than the extravagance of ornament in *La Madeleine* or *Notre Dame de Lorette*; it is further redeemed by evidencing and illustrating character, while the decorations of the Parisian churches we have named are at variance with every feeling of sincerity and devotion. They tell the tale of Christianity adopted by scepticism as a means and instrument of political rule. In Burgos, the exclamation is "How glorious!"—in Paris, "How pretty!" There is a whole world of thought interposed between these suggestions and sensations.

The tomb of Juan II., in the Church of Miraflores, may be taken as a curious illustration of the religious chivalry and religious romance which predominate in the ecclesiastical architecture of Spain. A radiating star seems the most whimsical of forms for a sepulchral monument. But romantic symbolism may appropriate anything; the great recommendation of the star was the breadth of surface afforded to fantasy in decoration by its receding and advancing angles. Beasts and cardinal virtues, birds and saints, warriors and hermits, are sculptured around with an incongruity which does not startle, because it represents a similar incongruity in the history of mind. Chivalry had its grossness as well as its refinement, and Spanish chivalry above all others blended the worst passions with the noblest feelings of our nature.

The picturesque view of Toledo given by Mr. Wells is the most characteristic that we have seen, though Toledo is such a favourite subject with artistic travellers that views of it may be counted by the score, and perhaps by the hundred. The bridges, with their Moorish castles at the extreme, the Roman arch in the centre, and the Gothic decorations on the sides, are a miniature history of Spain. There is a strange want of congruity and appropriateness in the outside of most Spanish buildings; the architects have attempted to Christianize the Saracenic style, but have got hold of a most refractory convert.

The façade of the College of San Gregorio is quite a study; its architectural decorations are so utterly at variance with the purposes of the building that the very last thing they would suggest is the entrance to a place of learning. Still they have the great merit of exhibiting Gothic thought in what was probably its earliest state of suggestiveness. Trees and shields, savages and warriors, have nothing to do with books and studies, but they are characteristic of chivalry in its primary stages; and let us remember that Spanish chivalry never changed in its essentials: it withered and decayed, but the corrosion was in the interior. The stately tree perished in its core, but the trunk and branches preserved all the lineaments of their original growth to the last hour of their existence.

Europe holds no fane more stamped by the special peculiarities of religious thought, as developed under exceptional circumstances, than the Cathedral of Seville. It is at once a temple of victory and a monument of self-humiliation. It attests that the ground on which it stands was won by the sword, and that the victors arrogated not the glory to themselves. Mr. Wells has caught the precise point of view which brings out architectural thought in its most characteristic impressiveness; and this single engraving is well worth the price of the entire volume.

The descriptive letter-press which accompanies the plates is less ample in its details than we could wish. Mr. Wells, however, though not a very instructive, is a very amusing writer; so that in this work the illustrations may be regarded as the proper subjects of study, and the literary matter as the source of recreation.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—Germany is about to erect a monument to one of her most enlightened sons—Herder—whose genius and powerful mind paved the way to a sound reasoning in philosophy and theology, laying at the same time a solid foundation for the liberal development of humanity. He was a great man, and his additional character as a poet completes his universal genius. In several cities Herden-Unions, as they are termed, have been formed, to gather special contributions for the erection of the monument: one of the most recent was formed at Munich, by Dr. Ernst Foerster. It was by the influence of this union that the plan for the execution of the monument, made by the ingenious sculptor Louis Schaller, has been adopted. The principal portions of the clay model, eleven feet high, are already completed, and appear to be very promising. The same sculptor has executed an extensive series of statuettes, representing the principal poets of Europe. The idea was ingenious, the execution adequate, and the result a great sale. A Swiss architect, Herr T. Mueller, has exhibited a noble plan for the restoration of the front of the Florentine Cathedral. This restoration has often been in contemplation, but no artist has so admirably succeeded in pointing out so appropriate a plan whereby to unite the ancient remains of the cathedral with the portions to be restored. T. Schreiner, the very able lithographer (several times mentioned in the ART-UNION last year), has added to the excellent specimens of his publication entitled "The Modern Drawing School," the principal heads from Von Kaulbach's grand historical work, "The Destruction of Jerusalem." Herr Schoen, printer and publisher, of Salzburg, will shortly issue a splendid collection of lithographs, containing views, costumes, and mediæval monuments of the city and dukedom of Salzburg. The most eminent artists of Vienna and Munich have been engaged for the execution of this work. Among the many branches of the Fine Arts which are cultivated here, the last but not the least is porcelain painting. The distinguishing character of every piece of the establishment is the imitation of the antique exhibited in the miniature representations of the masterpieces of the Glyptotheca and Pinacotheca. This description of porcelain painting is applied to vases, plates, and other vessels: they are all executed in good style—most of them are first-rate works. Two paintings, lately exhibited in the ART-UNION, by a German and Belgian painter, have attracted public attention; the former is by C. Rottman, a Munich artist of great eminence: it is a beautiful landscape, with sunset effect. The latter, by L. Gallait, an excellent sketch of monastic life—"A Monk giving Drink to some Poor and Miserable People." The grand glass painting establishment, whose directors are Professor Henry Von Hess and Inspector Herr Ainmüller, has now been removed from its former locality in the royal establishment for glass and porcelain painting to extensive premises constructed by Professor Voit, architect, in Louisastreet, behind the Glyptotheca. All the arrangements for the purpose intended and the exhibition of the completed works are excellent.

DRESDEN.—The celebrated artist, Professor Julius Schnorr von Carolsfeld, of Munich, has been called to Dresden to fill the place of a director of the Academy and of the Museum. He will also be chief superintendent of the famous Picture Gallery. He has accepted the invitation, and it is with the deepest regret that the Munich artists will see him depart; but their regret is mitigated by the promise of the great master that he will remain in Munich this summer, to complete his grand frescoes in the Neue Königsbau (the King's New Palace).

CARLSRUHE.—Herr Fiseher, counsellor, entrusted with the enlargement and arrangements of the so-called new palace, has completed a great portion of his restorations, in the Renaissance style. When finished, this building will be one of the finest princely residences of this character existing. Architecture is much cultivated in this country: modern regularity, combined with a pleasing style, is the leading principle. The Baden Railway terminal are of a very splendid construction, built by the able Professor Eisenlohr.

A great many splendid private buildings owe their existence to the genius of Messrs. Haebech and Hochstetter.

HAMBURG.—The exhibition of modern paintings was chiefly distinguished by foreign works; but a few Düsseldorf and Munich artists have contributed. 'Christ, Maria, and Martha,' by the French artist Scheffer, in Paris, and 'The Return of the Decorated Sailor,' by Gudin, were much admired. Several Dutch and Belgian painters—Backhuysen, Correns, Dreiholz, Molyn, Coeckueck, E. Verboeckhoven, and Dillens—have sent several fine productions in their respective genres. Much attraction was caused by the 'Striking Lightning,' by Robert Eberle, of Munich; likewise an excellent animal painting by Adam. The prices of the works of the Dutch and Belgian painters were rather low.

HESSE CASSEL.—A young artist of eminent talents, Charles Nahl, has just completed a beautiful painting, representing Wallenstein in the room of the astrologer Seni, who has observed the constellations, and is explaining them to the commander. The execution is fine, the figures life-size.

LIEBECK.—A small work on the celebrated portrait painter, Sir Godfrey Kneller, by Dr. W. A. Akermann, has been published at Liebeck, the birthplace of the artist. Although chiefly intended for the local interest of Liebeck, it is not without a certain value for the history of the art in general. The author shows from documents that the family name of the artist was Kniller, although he signed his name "Kneller" under his mezzotint portrait, and gives a survey of his life and artistic development. The notice of some pictures of his earlier period, still at Liebeck, proves interesting, as in them the artist appears a careful and conscientious imitator of his Dutch masters, whilst his later works, almost throughout, bear the character of great boldness. Although a countryman, the author does not take a one-sided view; he displays, however, the most of Kneller's performances, and shows that his wandering from the true principle of the art was chiefly owing to the bad taste in which he lived, and to the circumstances into which he was thrown.

FRANCE.—PARIS.—The 1st of May was, as usual, distinguished by a distribution of *croix de la Légion d'Honneur*, one of which fell to the lot of H. Lehmann—an honour which is amply merited by that distinguished painter. Last year the provincial exhibitions were numerous: this year they will be less so. Orleans, Amiens, and Strasbourg are those announced for the present. Orleans commences on the 7th of June. The drawing of the French Art-Union (*Amis des Arts*) has taken place. Forty-one paintings, or collections of engravings, have been the prizes, six of which have fallen to the King, Louis Philippe, who had, of course, been the subscriber of a large sum.* The committee of the new Association of Painters and Engravers have met, and decided the following pensions:—

	Francs.
To Madame Veuve Hollier	120 per an.
" " Lecour	180
" " Alberti	120
" " Sixdeniers	600
" " Lafont	300
Monsieur Fragonard	600

1920

All of these are worthily bestowed except the last. Why should a pension be given to a painter who has enjoyed great patronage, and is reduced by his own extravagance, and who is still able to use effectively his pencil and exercise his art?

* This announcement comes in time to supply a suggestion to the advocates of the Art-Union of London. The "Société des Amis des Arts" resembles our English Societies—those, however, which make selections by a committee: it is limited in extent—the members not numbering above 400 or 500. To this Institution, as will be seen, Louis Philippe—the great and good King of the French, who has done more for the promotion of Art than a score of his predecessors—is a SUBSCRIBER. Does he look upon the Society as a lottery which stimulates gambling (now suppressed by legislative enactments in France)—does he consider that the system deteriorates high Art, or diminishes national or private patronage?

CHIT-CHAT FROM ROME.

Rome, April 7, 1846.

MY DEAR SIR.—Mrs. Huskisson is still here, and will leave for Munich at the end of the month: Gibson is to accompany her to see the statue, intended for Liverpool, which is cast and will be finished by that time.

The Scarpellini has nearly completed what he has to do on the Queen's statue; and, when our friend returns from his summer tour in the Tyrol, he will finish it, and then visit England again early next spring.

The one of Kirkman Finlay, for Glasgow, is progressing fast. He has lately finished a baso-relievo of 'A Wounded Amazon and her Horse,' for Mrs. Huskisson; and is now modelling a monumental group in memory of the late Lady Ellice, formerly the Countess of Leicester. The baso-relievo of 'Cupid and Psyche on a Couch,' from his group of 'The Marriage,' was for the Queen. The following is the reason he gave me why he was not allowed to say who it was for until it had gone to England. When he was modelling her Majesty's bust at Windsor, she borrowed his book of sketches, and one day sent one of the Ladies of Honour to know if she might copy some of them, which, of course, was complied with. She afterwards sent to know if he would model the group of 'Cupid and Psyche'; and, being answered in the affirmative, she came herself to him and gave the order, with an injunction that he was not to inform any one who it was for, as she intended to surprise the Prince with it on the anniversary of their wedding day. On his return to Rome he commenced it, finished it, and sent it to England, where it arrived in time—three days previously to the occasion it was intended for; but the Court had previously gone on the tour to Belgium and Saxo Gothia.

Hogan's statue of O'Connell, 10 feet high, will be finished in May; he only commenced it in December last: it is a grand figure. With his right arm extended, you would imagine he is giving utterance to that oft-repeated passage—

"Who would be free,
Themselves must strike the blow!"

In his left he holds a scroll; close to the right foot is a papiri surrounded with a wreath, and on it the Irish harp; near the left is another scroll, on which is inscribed "Catholic Emancipation," in gold letters: the likeness is striking, and as a work of Art, it will add much to the artist's fame. The marble, for the size, is of most extraordinary quality; its colour is beautiful and without a speck, and so hard that, as they chisel it, it rings like a bell.

His bust of Lord Cloncurry is, perhaps, one of the happiest works of the kind ever conceived, and one of the most beautiful ever executed in Rome. It is much admired by all the artists. His lordship, he informed me, only ordered a bust, which he intended as a present to the Royal Dublin Society House; it is now so justly admired by his family that they have induced him to alter his mind, and keep it as a monument to be placed over his tomb. It consists of a terminal bust with a figure of Hibernia seated by it, with her left arm placed affectionately round it; her right hangs down against a harp which leans against her seat, beneath which lies an Irish wolf-dog, on which her right foot is placed. The head and hair of the figure, which is turned towards the bust, are very beautiful, the drapery and composition equally so, and the marble free from a blemish. This will be finished and sent off with O'Connell's statue, after which he goes to Ireland to see it placed. The following anecdote he related to me. He went to Ireland to model the bust of the "mighty Dan," and, whilst there, attended the monster meeting at Mullaghmast; on that occasion the new repeal cap was brought, and Dan's friends on the stage urged him much to put it on, which he did not feel inclined to do, saying it looked like a fool's cap; being strongly pressed to do so, he said, "Well, I won't wear it unless Hogan puts it on for me;" Hogan was, therefore, obliged to mount the stage, against his will, before the gaze of the whole multitude, and perform the ceremony.

The celebrated Cornelius is here making cartoons for frescoes for the Campo Santo, at Berlin. There are to be four compartments: subjects—'Death on the Pale Horse,' 'Destruction of Babylon,' 'Jerusalem Restored,' and 'The Resurrection'; they are 30 feet high. These are to be at the expense of the King of Prussia. When these are finished he is to execute an altar, in a new church, 70 feet high by 60!! He says the Kings of Bavaria and Prussia are the greatest patrons of high Art. Previous to leaving Berlin, he informed me that he made a design for a shield, as a present for our young Prince of Wales from the King of Prussia, in which he introduced a steam-boat in the form of an old Roman galley.

Galli has finished six models in wax for Torlonia's plate, five of which are executed in gold. He has promised, if I will stay until the ceremonies are over, he will take me to see them.

When Mr. W. Jackson, of Birkenhead, was here last year, he gave Guaccerini an order for statues of his group of two dancing Bæchantes. The marble is boasted out, and it will be finished this year. It is a work of extraordinary merit, and will be a task of most delicate and difficult execution; and, if equal to the model, must excite the admiration of all who see it. He also gave Mr. B. Gibson an order for a statue of 'Innocence,' but he has not yet commenced it. A friend of mine has lately had the good fortune to meet with an unfinished picture of Michael Angelo: it was purchased by a dealer along with a number of the refuse of Cardinal Fesch's collection, and was valued by Mons. George, who sold the collection by auction last year, at only 164 pauls. Mr. M'Pherson, the gentleman alluded to, and an artist, bought it, with several others, for about 18 dollars. It is on a fine old walnut panel: the dealer told him he had thought of having it

planed, as it would make a splendid table: it was in a very dirty state. You must know that no picture can leave Rome without being examined by an inspector, and having a written permission to that effect. My friend took it to the inspector, in its dirty state, for that purpose, which he procured. When he got it home and cleaned it, it was the opinion of several of his friends that it was a Michael Angelo; he got Cornelius to give his opinion: he declared it could be by no one else, and has repeated the same to myself. There is only another easel picture known by him, and that is in the Tribune at Florence. This discovery was buzzed about, and came to the inspector's ears: he called and said he understood he had purchased a picture which had been sold in mistake, and he must put his seal upon it, to prevent it going out of the country. However, my friend having got the written permission, which the inspector was not aware of, not having recollected the picture again, packed it up and sent it to the Dajano with the written document: it was allowed to pass, and is now half way to England. The subject is 'The Deposition from the Cross.' There is no doubt it will make a great noise. A tracing was made previously to leaving, and which will be shortly engraved.

Mr. Forti Price, one of the most studious and talented of the young English artists, has commenced a subject of the 'Wise and Foolish Virgins.' The treatment and composition are quite original. Overbeck has expressed himself much pleased with it, as well as all the artists who have seen it.

Mr. G. G. Adams, late of her Majesty's Mint, is studying here as a sculptor. He has just finished the dies for a medal of Sir Henry Hardinge, who gave him the last sitting on the day he left London for India. As a work of Art it will bear a comparison with the best of the Napoleon series. He intends returning to England in May to publish it; and I hope he will meet with the encouragement (the subject of which having become so interesting) it deserves.

Yours truly, W. C.

BELGIUM.—A VISIT TO WAPPERS.

WHENEVER I approach a person upon whose brow genius has stamped its radiant impress, a solemn feeling comes over me; and this I again experienced, when the man stood before me whose whole appearance denoted the artist, and the Flemish *par excellence*. Thus Rubens had appeared in my mind's eye: strongly built and rather stout, with a beautiful manly head, intelligent black eyes, dark hair, earthy complexion, and a strong expression of good nature. His finished pictures were unfortunately gone, but several great works, already commenced, bore witness to the creative power of the painter. A Camoens was on the easel. To escape destiny's curse he had sought a refuge in the hospital. That Wappers, whom glory, happiness, and love, encircle with the brightest garland, should have selected this subject, and conceived it so poetically, was a motive sufficient for me immediately to fix my sympathies upon him.

By the side of the spirited and painful countenance of the poet of the "Lusiad" are two female heads, whose youthful freshness and lovely features place the gloomy character of the principal figure in strong relief. In compassion they present flowers and fruits to the lonely minstrel, who is standing under the gate of the hospital. Wappers showed me the drawing of a picture which he has presented to Prince Albert as a birthday present for Queen Victoria. It is a 'Genevieve' altogether newly conceived. Wappers's representation singles out a luminous point in the life of the suffering woman which fills the mind with cheerful poetry. Genevieve reposes at the entrance of a grotto opening towards the forest. The child is resting in her lap; the hind at her feet. The grotto is illumined by the brightness of the day; and the painter, in a happy mood, has concentrated the rays of the picture upon the child's face. By this his idea is sufficiently illustrated. Though Genevieve's head is shaded, she does not look up painfully, nor does she appear the languishing sufferer; bending over the child, her eyes are seen, may felt, to lose themselves in the heaven beaming upon her from the looks of the little angel. She has derived bliss and consolation from this pure source of love, and appears now, defying her fate, a happy mother. Wappers spoke of his art with fire and spirit; and his views, untrammelled by the rules of the school, bespeak the artist of genius. His opinion of the different schools of painting and of individual works of Art was highly interesting to me. He is less attracted by the performances of the Dusseldorf than the Munich school. "From over-study the former is deficient in enthusiasm. Their endeavour to apply to their figures the strictest standard of the Art—their apprehension of possibly committing an error—prevents bold conceptions from springing up in their souls. Nothing Titian-like, excelling beyond limit, will ever go forth from their school. It appears to me that the most different formations are forced up to a certain height, and everything surmounting it recklessly cut off—no matter that brain and spirit may be lost during the process. A few only, strong enough to disentangle themselves from the bondage, produce powerful works, and among these I number Achenbach and Lessing. But even the latter, though his compositions, and especially his landscapes, reveal inherent poetry, is by too much study debarred from the nearer effect of a freer representation. Take, for instance, his 'Sermon to the Husbands,' and trace the effect of this impassioned appeal upon the wild Bohemians surrounding the priest. First consider the field of action. In the background the houses are blazing up, symbolical of the unfettered force of the people to whom he preaches.

But glance now at the groups assembled around him. Mark these men! They certainly carry clubs and other murderous weapons; but how very little are they adapted to the character of their demeanour and faces! Even the group is not in keeping with a living motive: every figure is placed there and stands for itself like a noble model, as if present merely for the sake of the beautiful outlines, and not of an idea,—not even the effect that should go forth from their various peculiarities can be recognised. For me it might be an unequal, a convulsive movement—it is only life, only truth I ask for! But the three figures kneeling near Huss are stereotype models, existing only for their fine outlines, and not from inward necessity. In short, the tendency of the Dusseldorf school is more towards the exterior than the interior: it strives too much for beauty, and is likely to sacrifice truth to it. Wherefore, after all, the perpetual stretching upon the Procrustes bed of the rules of the school! What is the use of cartoons and irrevocably predetermined draperies, which the moment of inspiration should launch forth into existence? Does not the picture every day assume a different form in the painter's soul, and would it not, therefore, be better to destroy a figure in it which does not satisfy us afterwards? I often do so. I repainted Genevieve's head, because her eyes did not meet those of her child, and express sufficiently the sympathy of motherly love. I sometimes destroy the work of five days without reluctance, if it does not please me." Wappers further censured the deficiency in the perspective representation of the figures of the Dusseldorf school; but I dare not repeat his words, because I am not certain whether I fully understood them or not. Schadow's pictures please him the least of all, as may be imagined from the above: for they are most glaringly marked by the imperfections and excellencies of the Dusseldorf school—deficiency in living truth combined with the highest beauty of form. On the Munich school, and Kaubach in particular, he expressed himself in terms of the warmest approbation.

He afterwards dilated on the Flemish movement, which he has energetically joined. He then led us to the apartments of his wife. In a handsome spacious room, illumined by the morning sun, a graceful woman was sitting, well worthy of tender regard from eyes to which fantasy in its brightest visions reveals such beauty of form. On a round table were lying several illustrated works, and the recent productions of Flemish literature. A splendid silver vase was placed in the middle of the table, bearing the inscription:—"Presented by Victoria, Queen of England, and Prince Albert, to Wappers." A courteous note from the Prince expressed his delight at the picture of Genevieve; but the comparison made by his Royal Highness between Genevieve and Correggio's 'Magdalen' did not appear to me to be very happy. The Queen of England, during her stay at Antwerp, showed much kindness to Wappers and his wife. The Queen of the Belgians, who keeps up a friendly—it might even be called an intimate—intercourse with Mrs. Wappers, had made Queen Victoria desirous of becoming acquainted with her. There was a grand *levee* in the upper saloon of the Academy. The Queen of the Belgians sent for Mrs. Wappers quite unexpectedly, and the unassuming artist's wife was presented to her Britannic Majesty and her highest functionaries in all the pomp of etiquette.*

THE ARTIST'S TASK.

To sing sweet melodies amid a storm;
To seek that paradise for ages lost,
Hid in a desert vast
(As eastern fables tell):—

Such is the Artist's labour who would give
His life-revealing beauty to the world—
Stamping immortal thoughts
On perishable clay.

As the poor settler in Canadian woods
Builds for himself a rugged hut of logs,
And lives in rudest plight,
Wielding the axe all day;

Hoping that, in a brighter future time,
Where frown'd the ancient forest, shall arise
Abodes of human life
With forms of beauty filled:—

So labour, lover of the beautiful,
Labour in faith; for the immortal soul
In ages far away
Shall see the structure rise.

Be ever faithful to the brighter world;
When not a ray of it shines here below,
After the winter nights
The summer's sun will glow.

J. GOSTICK.

* The above fragment is taken from "Reiseerinnerungen aus Belgien, von Louise von Florennes; Berlin, 1845," an excellent book, equally remarkable for novelty of information, graphic power, and beauty of language, and which should be read by every traveller through Belgium. The fair author's charming translations of English poems rank among the best ever produced in Germany.

THE GOVERNMENT SCHOOLS OF DESIGN.

THE School in London is pursuing its course steadily and profitably; as we intimated some time ago, there will be this year no public exposition of prizes to the pupils; but it is understood that premiums will be awarded to those students who have manifested most improvement during the year, who have been most attentive to their studies, and whose general conduct has been most approved of by the Council. This is, perhaps, a wise step: for the exhibition did little real service, and the exposure of productions, "good, bad, and indifferent," was by no means entirely satisfactory. Various changes have taken place in the Provincial Schools—with a view to infuse into them fresh energy, and induce better modes of study. The important manufacturing town of Leeds is about to have a School; so also is that of Paisley; to the arrangements for establishing one in the Potteries of Staffordshire we have alluded elsewhere: the School will be in operation very soon; excellent premises can be obtained either at Stoke or at Hanley, where the experiment is first to be tried. There is no district in England where a School of Design is more needed, or where its results may be more beneficial. One of the pupils of Somerset House has been sent down to the Potteries by the Director, with letters of recommendation, and is already at work. Mr. Thomas Mitchell has been appointed to Sheffield; he is an artist of ability, who has passed through the routine of an excellent education in Art; he is also a gentleman of habits of business, with much energy of character, and no inconsiderable literary attainments. We trust and expect that under his management the School at Sheffield will improve, and that he will succeed in exciting the spirit of the manufacturers of that town—a town which greatly needs advancement in Art, for without knowledge their trade must inevitably perish. Mr. Johnston has commenced operations at Manchester. This gentleman enters upon his labours under disadvantages as well as advantages; the School is in an excellent state, but he takes the place of a master who was able, popular, and attentive, and who really understood the business which he taught remarkably well. Mr. Gifford has made a beginning at Coventry, and we hope and believe successfully. Mr. Stewart is busy at Norwich, where he is giving great satisfaction.

The intelligence from the Schools generally is of a cheering character; they are filled with pupils, and every effort is being made to furnish additional accommodation when it is required. It is evident also that additional masters must be appointed, the number of pupils being so great that the present staffs are inadequate for the labours of tuition. We trust that Government will supply augmented means; also that more effective steps will be taken to increase the local subscriptions. When we compare the enormous sums which Government receives for the registration of Designs with that expended on their encouragement, we cannot but feel surprise at the paltry amount of the latter, which renders it so difficult to meet the wants of the country, and compels the establishment of Schools upon so narrow a basis as respects funds that we find their operations cramped, while the success which is achieved is chiefly due to the extraordinary exertions and energy shown by the masters, who devote themselves entirely to the care of the Schools placed in their charge. This is hardly fair. At Glasgow, for instance, we find about 300 pupils and two masters. The task of teaching them is absolutely Herculean; the drawings, however, produced are excellent, and marked by the most careful tuition. We hear that a third master is about to be appointed. At Birmingham we have heard that more than 200 pupils have attended at one time; yet there are only two masters to teach various important branches of Art to this enormous class. The grant to Birmingham is increased, but there is sad apathy somewhere in this town.

The Schools may thus be described as even now fully answering the purpose of Parliament; and the country is already feeling the advantages of their establishment; we are quite sure that no public grant of money has ever been better or more wisely expended, and hope it will be increased in proportion to the wants to which it is designed to minister.

ART IN THE PROVINCES.

BRISTOL.—WESTERN COUNTIES FINE ARTS DISTRIBUTION SOCIETY.—The distribution of prizes took place on the 8th ult., at the Exhibition, Royal Albert-rooms, College-green, in the presence of a numerous and fashionable company, consisting of the subscribers and their friends. The chair having been taken by the President, the highly-popular J. K. Habersfield, Esq. (third time), Mayor of Bristol, his worship stated that he, with the Committee, had gone through the accounts; that the subscribers were 227, at one guinea each; and after deducting the expenses of printing and advertising, and £30 per 100 for the engravings of 'Chatterton composing the Rowleian MSS.,' there remained to be distributed in prizes £143. 8s., which they divided as follows:—Two of £30, two of £25, one of £15, one of £10, and one of £8. 8s. The Exhibition has been conducted by the proprietor of the rooms at some considerable loss to himself. Every thing that could be done to aid British Art and artists, and remove the barriers which have hitherto existed as impediments to Art in this part of the country, he has attempted. The Exhibition has been kept open nearly every evening by gas, and by day during the Easter week, admitting tradesmen and the working classes at 3d. each, and in the evenings during ten days of May to mechanics at 1d., and catalogue 1d.; but not very many availed themselves of this great boon. This, however, is pursuing the right course, which must eventually have the desired effect.—Sales of works of Art (including the Art-Union prizes), total £337. 2s. 'Bust of Kaalmark,' E. H. Bailly, R.A.; 'Bust of Thalberg,' ditto, James Hall, Esq., 5 guineas each; 'Head of Eve Listening,' E. H. Bailly, 3 guineas; 'Sunset,' E. Nieman, Mr. Burgess, £30; 'Liver Scene,' Devon, W. Traies, J. Johnson, Esq., £31. 10s.; 'On the East Lyn,' W. West, Cann de Winton, Esq., £18; 'Cattle,' G. W. Horlor, J. Jones, Esq., £3; 'On the Medina, Isle of Wight,' A. Vickers, Thomas Robinson, Esq., 15 guineas; 'On the River Plym, Devon,' W. Pascoe, H. Clark, Esq., £30; 'Cattle Watering,' G. W. Horlor, J. Jones, Esq., £6; 'Steamer leaving the Harbour, Scarborough,' M. Kendrick, J. R. Bennett, Esq., £25; 'Windsor Castle,' J. Stark, Mr. S. H. Hawkins, £10. 10s.; 'Road Scene, Devon,' G. A. Ferreira, J. Smith, Esq., £10. 10s.; 'Going to the Poll,' C. Hancock, J. Leech, Esq., £40; 'Water-mill, near Hambrook,' H. Hewitt, Cann de Winton, Esq., £42; 'Snow Piece,' W. West, F. Gibson, Esq., £7. 7s.; 'Scene in the Bristol Channel,' W. Burge, Mr. H. S. Parkman, £2. 10s.; 'Sunset,' W. West, Mr. Parkman, £7. 7s.; 'On the East Lyn, Devon,' W. West, Thomas Drake, Esq., £30; 'St. Peter's Church, Bristol,' W. E. Jones, Mr. Thomas Short, £12.

THE STAFFORDSHIRE POTTERIES.—We rejoice to know that, "at long last," the Staffordshire Potteries are to have a branch of the Government School of Design, and that arrangements have been entered into for its immediate establishment. A meeting has been held at Hanley, at which were assembled the leading potters of the district—Messrs. Minton, J. Ridgeway, W. Ridgeway, Joseph Mayer, &c. &c.; presided over by Smith Child, Esq., who, although not a manufacturer, is a liberal patron of British Art.

The Chairman, after remarking on the great want of a school in the district,—"All would admit," he observed, "that the Staffordshire Potteries were, as yet, unable to produce anything equal to the Etruscan vases, or the porcelain of Sevres, and before they could expect to surpass France in her manufactures, they must rival her in the advantages which she offers to her workmen." Mr. Smith Child concluded a very able and eloquent address by referring to the works of the ancients:—"Let us imitate them," he said, "in all that is good and all that is pure, but avoid them in all that is loathsome and debased. While we cultivate the Fine Arts to the fullest extent, let us also foster those principles which will render the possessors happy in this world and in the next."

The meeting was subsequently addressed in a similar strain by Herbert Minton, Esq., John Ridgeway, Esq., William Ridgeway, Esq., J. A. Wise, Esq., and Mr. Samuel Taylor (Secretary to the Mechanics' Institute).

Mr. Minton said:—"Had the project of a School of Design been carried out in Mr. Wedgwood's day, the works of this district would not have been a disgrace to any nation, and the manufacturers would have been enabled to compete with any manufacturers on the face of the earth. We had arrived at that time when, unless they made their mechanics artists, the Potteries must sink. They had ability of no common order; they had industry beyond any other nation; they only wanted proper training, and they would be second to none."

Mr. William Ridgeway believed that the School of Design would be of the utmost advantage in the dissemination of knowledge and skill; he trusted, when the School was established, they would soon see its beneficial results. If one thing had done this district more harm than another, it was that of some manufacturers being contented to remain so far behind their neighbours in the march of improvement.

Mr. J. A. Wise considered that the establishment of the School of Design would have much the same effect with the manufacturers, as draining had upon the landowners. The latter endeavoured to improve their agriculture; the former their taste in design.

Mr. John Ridgeway said "that, considering the small advantages enjoyed by them, the Staffordshire manufacturers had done wonders; the greatest credit was due to the workmen for their industry and talent. He hoped to

see the day when, by means of the Schools, they would be made familiar with the peculiarities and beauties of the paintings and sculpture of the first masters; he hoped to see a rising race."

Mr. Samuel Taylor "did not know any Institution more calculated to benefit the district of the Potteries than the one now proposed. The greatest deficiency at present experienced by the workmen was a want of taste in the decoration of their productions, and also in the form or shape of the articles produced. There was another great deficiency—want of skill in the combination of the materials. There was, in fact, as great a need for the establishment of a Chemical Class as for that of a School of Design. He rejoiced that one step had been taken in the right direction. He believed that the proposed School would, immediately after its opening, attain a respectable position in the number of its pupils. The drawing class belonging to the Institution with which he was connected, although labouring under great disadvantages for want of sufficient room, was constantly increasing, and now numbered from 50 to 60 pupils. With the superior advantages offered, and the easy terms proposed by the School of Design, not only 50 or 60, but hundreds, would avail themselves of the instruction."

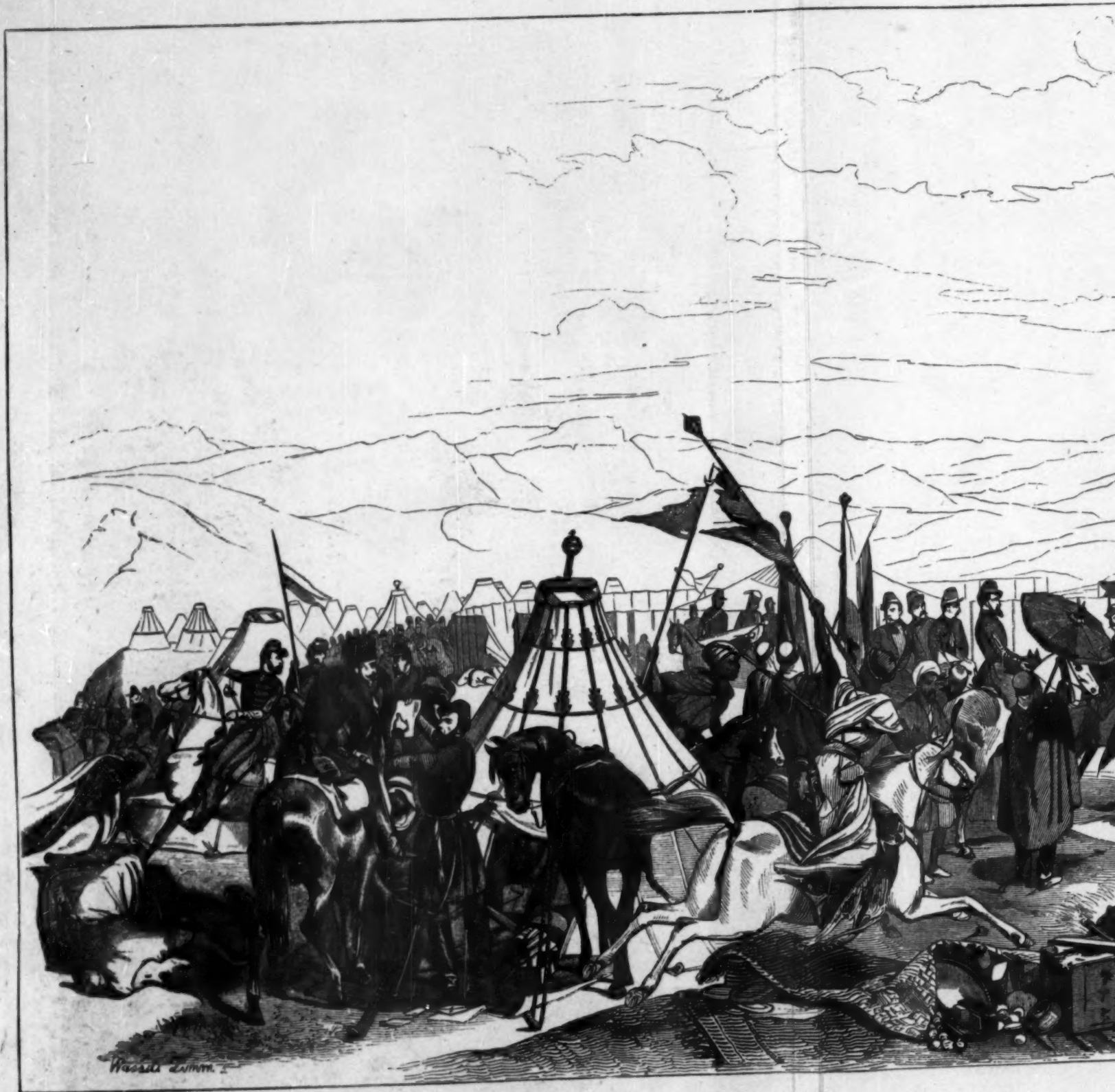
A report of the Provisional Committee to the public meeting was read; and from this document we make the following extract:—"The Committee recommend that these Schools of Design should be established in each of our districts, so that our rising youth, from one end to the other of the Potteries, may have ready access to them. That, if this cannot be done simultaneously, the way should be prepared, so that it may be done as the funds are provided. That, in the meantime, those districts which are more able, and have Schools established in them, give every facility to their less fortunate neighbours. That the fees should be so moderate that all classes of our population may be able to avail themselves of their advantages. And lastly, that the course of instruction should be so framed as to confer the greatest amount of benefits to the manufactures of the district. The Committee, in conclusion, give their sincere opinion that there is no manufacturing district that more loudly calls for these Institutions than the Staffordshire Potteries; that there is no branch of manufacture to which they are more applicable; that no population will more extensively profit by them; and that there are few, if any, parts of the kingdom where, with anything like adequate liberality and zeal, they may be more successfully established."

EXETER.—The Exeter Society for the Promotion and Encouragement of Art have held a *soirée*, at which the *élite* of the venerable city attended. A paper was read, the production of Mr. T. Mogford, "On what is excellent in Art." Mr. Delagarde remarked on the forcible manner in which the author had treated the subject, and commented on different parts of the paper, simplifying the arguments of Mr. Mogford. He also remarked that he hoped the character which the English had got, of a want of taste for the beautiful, was fast dying away, and that Societies like the present were well fitted to educate the public taste. He examined the reasons why Englishmen should have neglected the cultivation of the beautiful. It was not from a want of power either to produce fine works of Art, or from want of taste to encourage artists, as the last few years had proved. One reason was probably that, in our churches and places of worship, pictures and works of Art had been disallowed, whereas on the Continent the association of these works with holy places brought them into reverence. He recommended to the Committee the formation of an Art-Union, and said these Societies had been shown to be illegal from some cause or other, but they were now about to be legalized, and he concluded by proving that such Institutions were to the advantage both of artists and of lovers of Art.—The Treasurer, Mr. Buckingham, stated that the formation of an Art-Union had been taken into consideration by the Committee, who had taken steps to carry it into effect, and he trusted the members of the Society, and the public generally, would give their assistance. We copy two remarks on this subject from Exeter newspapers:—"These meetings are now among us, but are in themselves so delightful, and tend so greatly to the elevation of character and improvement and enlargement of the mind, that it may be hoped they will at all convenient seasons be repeated." "We are glad to see these meetings so successful. They are calculated to elevate the character of the people, both morally and intellectually, and we trust the Society will repeat them as often as convenient. The public owe their warmest support to the infant Institution."

CHESTER.—We direct attention to an advertisement of an Exhibition of Works of Art, &c., as about to take place in this city, which, we trust, will receive the support of artists and all persons interested in the extension of Art.

IRELAND.—The gross receipts of the National Art-Union now extend to £1200—a very large sum, indeed, considering the small amount of the subscriptions (five shillings each share): this result shows how much may be done by determined and persevering energy. The print intended for issue to subscribers is from a drawing by W. Brocas, entitled 'Sunday Morning.' It exhibits the interior of an Irish cabin, with peasant girls preparing their "toilet;" and is engraving, in line, by W. Bell, of Edinburgh.

THE ROYAL IRISH ART-UNION.—We had intended to publish some particulars relative to this useful and prosperous Society; at present we can merely direct attention to its advertisement.



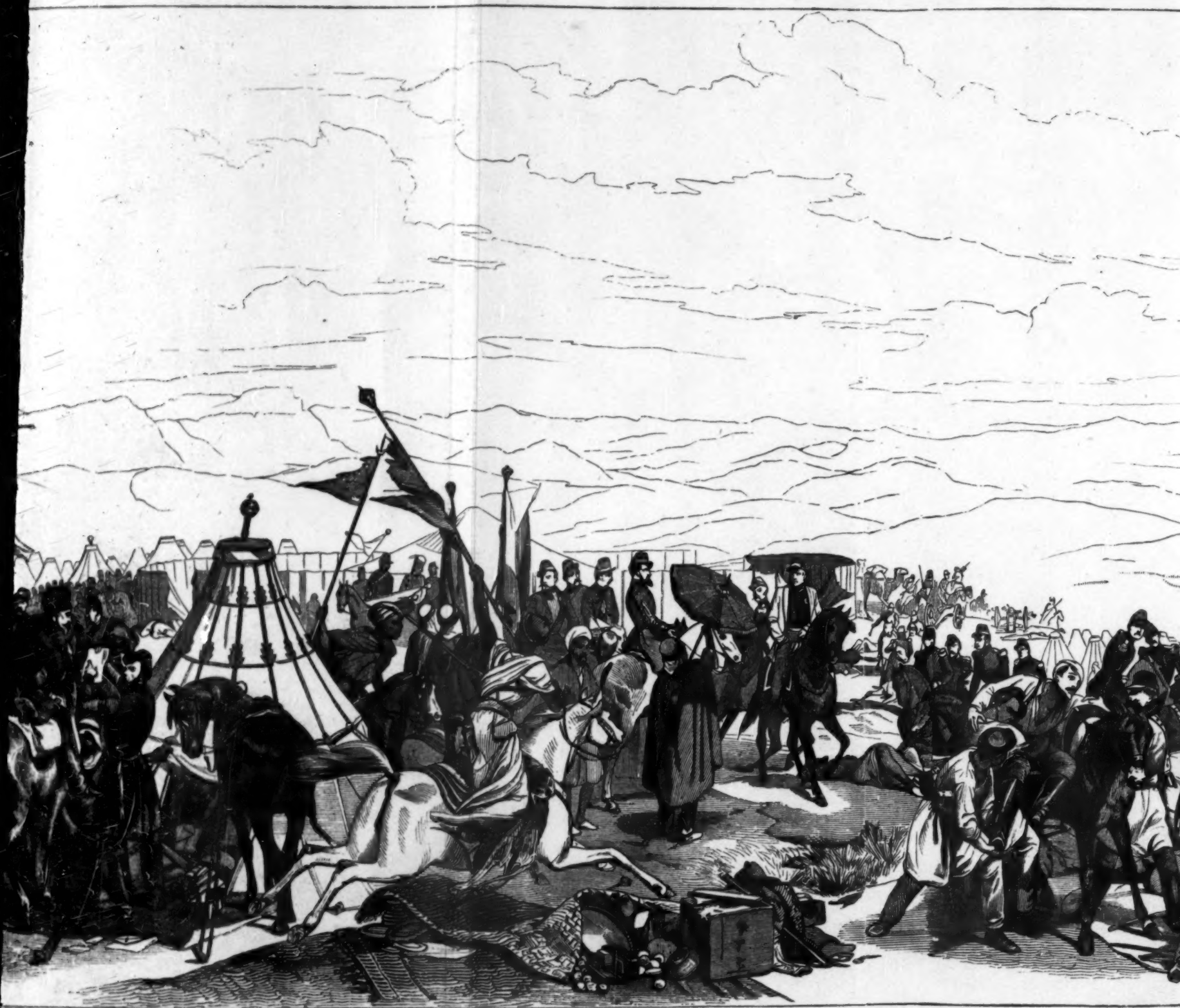
COOK & CO., LONDON.

THE BATTLE OF ISLAY: PAINTED



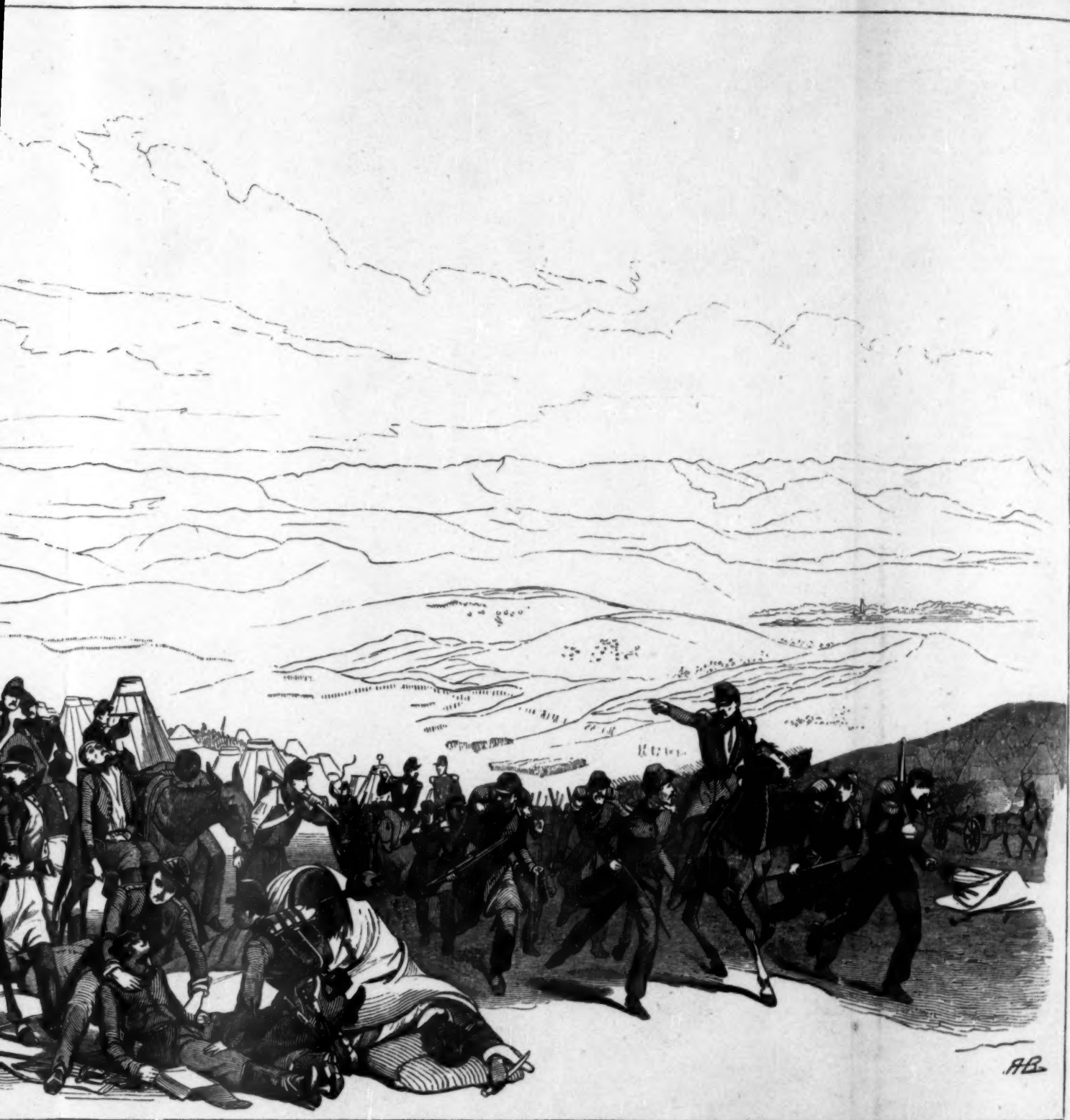
ED BY HORACE VERNET; EXHIBITED AT THE LOUVRE IN 1846.

Published in the "ART-UNION," Monthly Journal.



THE BATTLE OF ISLAY: PAINTED BY HORACE VERNET; EXHIBITED

Published in the "ART-UNION," Monthly Journal.



ATED AT THE LOUVRE IN 1846.

THE EXHIBITION

1846

THE annual exhibition at the Louvre is a subject of which our readers are aware, not only as a display of the school of French artists of Europe; yet, in France, there are very few countries. This year the exhibition is of note, and the reputation sustained exclusively by the works of such a character as to honour any where, least of all will almost necessarily excite an impression that our artists in landscape painting are deplored; we can point to the works of Stanfield that, even if we have augmented his own style, the British character; they do neither. It is needless to say that the exhibition is a magnificent structure to try. Each year, the great galleries, one of the picture rooms, and two huge chambers are devoted to the exhibition of those of the old masters screened off, in order to make room for the new. On the ground-floor, works in sculpture; in the upper rooms are the drawings; and the great hall are the "commissioned" pictures, the ceilings, and the small rooms nearly on a level with the "commissioned" pictures are the churches and public buildings, the most part, poor in comparison with the execution. The "hanging" are confined to the supposed, the individual character and embarrassing usually, to a severe casting of disappointed artists join. We cannot, of course, for the works they have rejected placed seem generally to be. This year upwards of 5,000 which less than half—2,400 consist of 1,833 paintings, water-colour drawings; 1,399 architectural designs; lithographies. The list of names.

Those who are acquainted will learn with regret the names of the artists of the exhibition; there are no names, Robert Fleury, B. Calame, Coignet, Alaux, and others. At the exhibition, there are no names, Ary Scheffer—works of the exhibition, and sufficient painter for the cost of Paris.

Admission to the Louvre who pleases may enter, of the day, when persons but to visitors this preference, unless he be the galleries open; for, crowded, and it is almost narrowly a picture by though "the mob" there rally well dressed, and is to a stranger an odd effect the novel effect being private soldiers in uniform. The catalogue is sold at the entrance but it is not unusual to book stalls, for the summer.

The first impression is no means favourable to does not, indeed, as I deny, encounter huge enormous displays of and altar-pieces; look perceive abundant evidence of rare capabilities in the respect of the modern French school. Still, no means such as to



COOK & CO., N.Y.

THE BATT

THE EXHIBITION AT THE LOUVRE, 1846.

THE annual exhibition at the Louvre is, as our readers are aware, not confined to the productions of the school of France; it is open to the artists of Europe; yet, excepting those of Belgium, there are very few contributions from other countries. This year Germany contributes no work of note, and the reputation of England is sustained exclusively by Stanfield, whose work is not of such a character as to procure him much honour any where, least of all, where jealousies will almost necessarily exist, and where there is an impression that our national strength consists in landscape painting. This is an evil to be deplored; we can point to many of the productions of Stanfield that, seen at the Louvre, would have augmented his own fame, and have elevated the British character; the work he did send can do neither. It is needless to state that the Louvre is a magnificent structure, worthy of a great country. Each year, the great hall, two of the long galleries, one of the passages, several smaller rooms, and two huge chambers on the basement, are devoted to the exhibition of modern works—those of the old masters being, for the time, screened off, in order to supply the space necessary. On the ground-floor are contained the works in sculpture; in the passage are placed the engravings and lithographies; in the smaller rooms are the drawings; and in the long galleries and the great hall are the paintings—the large “commissioned” pictures ranging nearest to the ceilings, and the smaller works being placed nearly on a level with the eye. The “commissioned” pictures are generally executed for churches and public buildings, but they are, for the most part, poor in composition and miserably weak in execution. The selection and the “hanging” are confided to a jury—and, as may be supposed, the individuals who undertake this onerous and embarrassing task are subjected, annually, to a severe castigation—the press and the disappointed artists joining heartily in abuse. We cannot, of course, form any opinion as to the works they have rejected; but those which are placed seem generally to have been placed fairly. This year upwards of 5,000 works were sent in, of which less than half—2,412—were accepted; these consist of 1,833 paintings; 273 miniatures and water-colour drawings; 133 works in sculpture, &c.; 30 architectural designs; 89 engravings; and 40 lithographies. The list of artists contains 1,231 names.

Those who are acquainted with art in France will learn with regret that many of the most famous of her artists are this year absent from the exhibition; there are no contributions by Delaroche, Robert Fleury, Baron Brascassat, Deday, Calame, Coignet, Alaux, and Couder; but as an atonement there are no fewer than seven by Ary Scheffer—works that would alone form an exhibition, and sufficiently recompense any painter for the cost and toil of a journey to Paris.

Admission to the Louvre is free; any person who pleases may enter, except at an early hour of the day, when persons are admitted by tickets; but to visitors this privilege makes little difference, unless he be there at eight o'clock, when the galleries open; for, at all times, it is densely crowded, and it is almost impossible to examine narrowly a picture by a favourite artist. Although “the mob” thus congregated are generally well dressed, and remarkably orderly, there is to a stranger an odd admixture of characters,—the novel effect being heightened by the many private soldiers in uniform scattered about the rooms. The catalogue, a moderately thick volume, is sold at the entrance for a franc (10d.); but it is not unusual to hire them, at adjacent book stalls, for the sum of four sous (2d.).

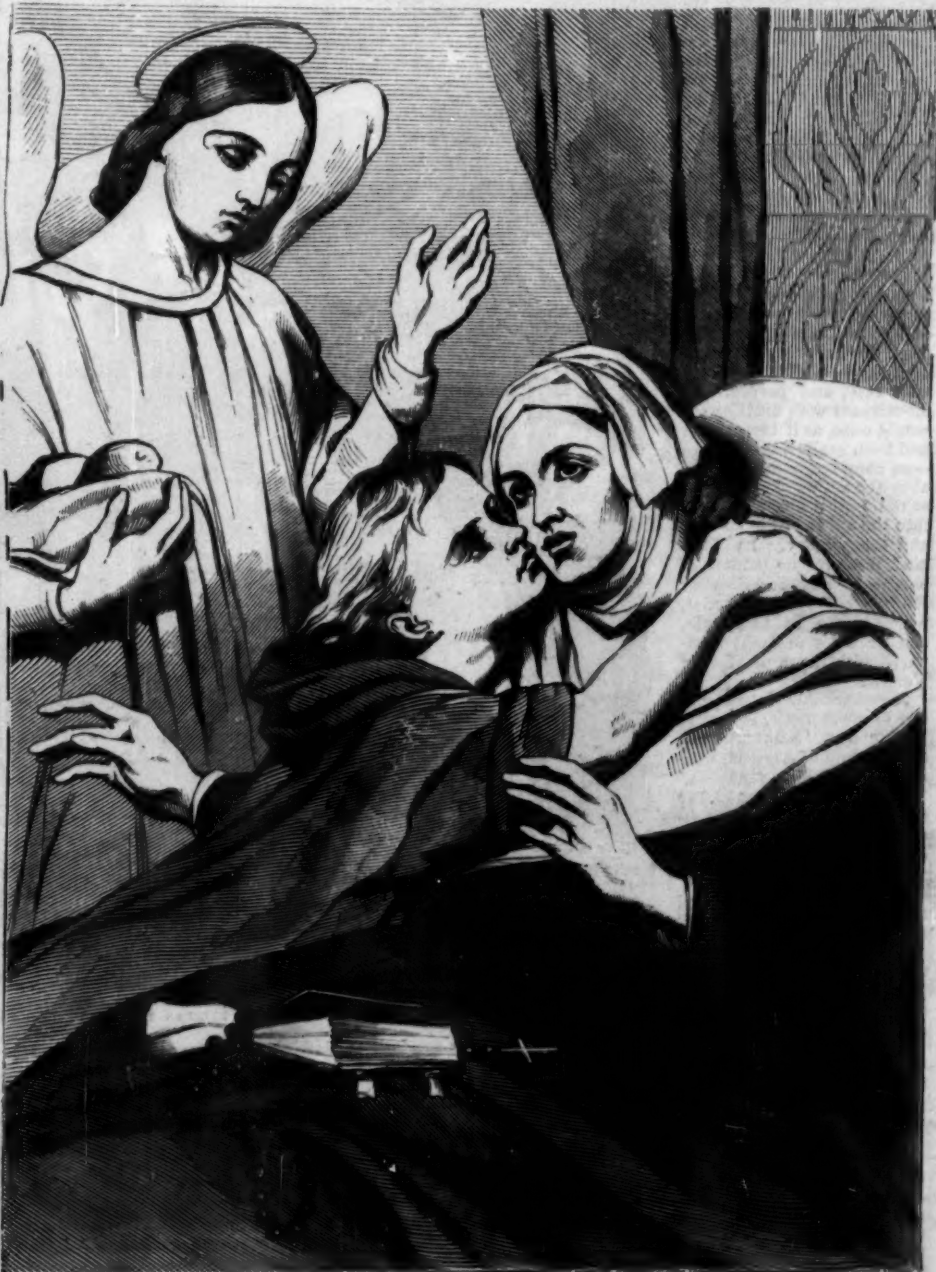
The first impression received on entering, is by no means favourable to the exhibition; the eye does not, indeed, as it does at our Royal Academy, encounter huge portraits, but it rests on enormous displays of battles and saints, for halls and altar-pieces; looking closely, however, we perceive abundant evidence of mind and proofs of rare capabilities in art,—such as to command the respect of the most prejudiced against the French school. Still, its general character is by no means such as to discourage the English

painters by whom the Louvre has been visited; and, certainly, our Great British Exposition will not suffer by comparison with that of France. Upon this subject we offer comments elsewhere.

It would afford little interest to our readers to go at great length into a criticism of the works exhibited; neither can we afford the requisite space. We shall, therefore, content ourselves with noticing some of the principal paintings, and a brief enumeration of those which excite, and merit some, although less, attention.

We begin with ARY SCHEFFER; a master the greatest of the modern world in the walk he has chosen, he is the most intellectual painter of the age; rejecting all ornament—all superficial aids of every kind—he depends for success on the higher qualities of art—beauty of form and truth of expression. As a colourist, he is surpassed by many—but none can touch the heart or excite the sympathies like him. His two passages from Faust—Margaret and Faust in the Garden, and the terrible incident where she presents to her betrayer her dead babe, are absolutely wonderful productions. And what a contrast! In the former

all is joy, and peace, and confidence—the outpouring of a true and virtuous heart; it would be impossible to conceive the coming of sorrow and guilt but for the demon face that peers upon the lovers from the background. In the latter, a fearful lesson is taught; it is difficult to look upon it without intense agony; so utterly abandoned to woe is the miserable Margaret—so entirely an outcast from earth and heaven. All sense is lost that the man and the demon look on the *phantom* of the unhappy woman; the form is fairly rounded and beautiful as in life—but the eyes tell the terrible tale of hope utterly gone. We might write a volume without conveying a just idea of the astonishing power of this marvellous work. Painful, but in a very different way, is the picture of the Saviour and the Mourning Woman—a work of the most elevated character, and one which we rejoice to know is about to be engraved. Of equal value is the Saviour carrying the Cross; and a most beautiful work is “The Charitable Child”—which tells the touching story of a child, who having for charity to a beggar been endowed by an angel with the power to cure blindness, immediately rushes to its mother, who by this means is



ARY SCHEFFER: THE CHARITABLE CHILD.

restored to sight—the angel standing by watches the happy scene. The incident is related in a manner so true and natural as to be exquisitely touching—while the execution is delicious.

The work that will first strike the visitor—not only because of its immense size (for it occupies nearly one entire side of the great hall) but for its remarkable ability, is the "Battle of Islay," by HORACE VARNET, painted for Versailles. The battle took place on the 14th August, 1844—and the moment chosen is that when Colonel Joussoif presents to Marshal Bugeaud the standards, and the famous parasol of the Emperor of Morocco, captured by the Spahis and the Chassours. In the centre of the picture is the Marshal surrounded by his staff, receiving the trophies, which the eager Spahis are presenting to him; in the distance are seen the Moors in full retreat, pursued by the light cavalry of France; and the immediate foreground is occupied by the dead and dying. The picture is in all respects a noble work; the production of a large mind, fully conversant with the subject, but rejecting nothing as too insignificant for careful and thoughtful study. The grouping is admirable; nothing can surpass the accuracy of drawing; the men sit their horses with ease, and govern their movements with decision; it would seem as if the painter had been really among them—so completely does he realise the actual of the scene; so thoroughly has he entered into the spirit of the combat and the victory. In England we have no painter of battles;—and certainly in Europe there is no artist, whose works, in this style, can be for a moment compared with those of Horace Vernet.

A remarkable picture, and one of much merit, is that of LECURIEUX, 'Saint Firman, first Bishop of Amiens, baptizing the Princess Attalia.' The composition is good, the grouping being well conceived; the heads are full of character; the arrangements are made with considerable harmony, and, although the colouring is cold and hard, as a whole the picture is one of the best in the collection. Of this picture we supply the adjoining engraving, which conveys a fair idea of its character.*

The artist who may, perhaps, take rank next to Vernet and Scheffer—at least as far as this exhibition is concerned—is BIARD, whose works are not unknown in England. He this year exhibits

* The wood engravings, which accompany this notice, we have borrowed from M. Duchochet, the publisher of "L'ILLUSTRATION JOURNAL UNIVERSEL," a work that ought to be better known and more extensively circulated in England. It is not, like our illustrated publications, a newspaper; and yet it records, and records pictorially, all the leading topics of the week. The engravings are generally well executed; and although in France, as well as in England, a necessity exists for supplying facts early, the subject is not (as it too frequently is with us) sacrificed to haste.



LECURIEUX: ST. FIRMAN BAPTIZING THE PRINCESS ATTALIA.

a pendant to his frightful, but masterly, picture of "Branding the Slaves," of which we possess an engraving, executed, we believe, for Mr. Hudson Gurney, whose object was by this mode to preach a crusade against negro slavery. 'The Companion' exhibits the deck of a slaver on which the unhappy negroes are assembled, or to which they are crawling from the vessel's hold—having been set free by a young French lieutenant. It is entitled "The Right of Search"—and is a nobly conceived and admirably executed work, and tells the story with the best possible effect; it is a rich blending of true poetry with a terrible reality. A work of very high merit is also some mariners on a raft attacked by a shark—a picture of rare excellence

in conception and execution. M. Biard contributes six other works of high excellence.

As in the arrangement of the pictures a change takes place during the exhibition, in order that those which are at first badly hung may subsequently obtain good positions, we think it best in our notice to follow the catalogue, in which the names of the artists appear alphabetically. We shall briefly comment upon the majority of the leading contributors; and so furnish to our readers a pretty correct list of the principal painters, &c. of France.

ACHARD. Several views in different parts of France of pleasing effect, and good in colour. —AUFFRE. 'Mount Calvary.' Ordered by the

Minister of the Interior. A mass of little worth. AMAURY-DUVAL. 'Portrait of a Lady.' Beautifully modelled, but stiff and hard, as are all the works of this painter, who would have been much admired in the time of Perugino.—ANDRE (AIME). Two pleasing views in Switzerland.—ANDRE (JULES). Several views of Environs of Paris, well understood.—BARRY. 'Inauguration of the Statue of the Duke of Orleans at Algiers.' Poor and hard. Several sea views, well treated, and of a good colour, although in his sunsets, this painter is too uniformly yellow.—BAZIN. Several good paintings, amongst which the 'Young Girl and Lizard,' is the best.—BEAUCHE. Two battle pieces, touched with spirit and *esprit*.—BELLANGE (H.) This painter is fidelity itself; he has three paintings; one, representing the evening before the battle of the Moskova; the emperor has just received the portrait of his son, and has had it placed on a chair, that the veterans of the grande armée might examine it. The 'Halt' and 'The Bivouac' are its worthy companions.—BENZON. 'Congress held at Rouen in 945.' Good grouping and effect.—BERANGER (A.) Two pleasing paintings—'The Guardian Angel' and 'Charity.'—BERANGER (C.) A fruit stall, with dead game, fish, &c. the whole well executed; yet the figures are poor and insignificant. Three dogs' portraits, the property of the Marquis of Hertford.—BICHEBOIS. 'View near Vanjourn.' Pleasing and effective.—BLANCHARD. A very clever landscape painter, has three views painted with care, and good observation of detail, of which a view at Bugey is the best.—BODINIER. 'A woman praying on the tomb of her husband,' who has been murdered; her brother, whetting his knife on a stone, promises her vengeance. Italian costume. A good picture, painted with care, but rather hard.—BOEKING. 'At Dusseldorf—View on the Rhine.' Painted with care and good effect.—BOISSELIERE. 'View of the Environs of Rieti,' pretty and well studied.—BONHEUR (Miss Rosa), is a young lady of about twenty, and paints with the utmost felicity sheep and rural subjects; we

have seldom seen these subjects better treated—her sheep are well drawn and beautifully coloured; the figures, landscapes, skies, &c., very appropriate;

she is an exceedingly clever artist.—BOUCHET (Claude). 'Death of Thomas à Becket;' large painting, feeble in execution.—BOUCHER (Chas.) 'The



DIAZ: WOMEN OF THE EAST.

Grandpapa; 'View on the coast of Belgium;' a pleasing painter, too much in the style of Le Poittevin, of whom, we believe, he is a pupil.—BOUQUET, a

clever landscape painter; has two paintings of good effect and colour.—BOUWERWEK. 'St. Philip baptising the Eunuch,' and 'An anecdote of the Flo-



HORTSTEIN: FOREST OF CHESTNUT TREES.

rentine painter, Bartolommeo," painted with his usual excellence.—BOYER. Six clever landscapes.—BRISSET DE WARVILLE. 'Seven views in dif-

ferent parts of France,' well painted, with good attention to detail.—BRUNE (C.) 'Cain killing Abel.' A large study, admirably drawn and painted.—

BRUNE (C.) Three excellent views.—BRUNE (Madame). 'Jephtha's Daughter.' A very graceful and well-drawn performance by this clever lady.

—CABAT. A celebrated landscape painter; two views inferior to his usual style.—CALAMATTA (Madame). This is the wife of the celebrated engraver, daughter of M. Ravol Rochette, well known in the antiquarian world. Three paintings, stiff and mannered in the style of the Ingres school.—CAVE (Madame), wife of the directeur des beaux arts, formerly Madame Elise Boulanger, has six paintings, much inferior to her usual style, which generally possesses great excellence.—CHACATON. An excellent painter of eastern scenery. 'Departure of a Caravan—Syria'; 'Town in Syria'; 'View in the Isle of Stancis'; of a fine rich colour, well detailed, with great truth.—CHOLET (A.). Four small subjects of home-life, pleasing and true.—CINOT. 'Regina Coeli,' well treated.—CORNET. One of the best French landscape painters. 'Ruins of Balbec'; 'Banks of the Nile, near Cairo'; 'Temple of Memnon'; 'View on the Nile'—painted with great attention to detail, and pleasing in colour.—COLIN. 'Assumption of the Virgin'; 'Christopher Columbus'; and three smaller subjects. This painter has selected C. Columbus for his hero for several years past, and has painted some very clever pictures on this subject. This year he has represented him at night, watching with eager hope the appearances of the ocean round him, in expectation of seeing the long-sought shore—well drawn and expressive.—COMTE-CALIX. Five paintings, of which 'Love in a Cottage,' is the best. The Breton character is well understood, and well rendered—very pleasing paintings.—COUDER (A.). Three paintings of Still Life, well studied, and touched with spirit.—COURT. An historical painter, turned portrait painter, has nine paintings, of different stages of merit. Some very fine, others very bad. This painter set out with great promise of perfection, but the wish to get money has led him out of the *grande route* in which he has succeeded too well for his reputation as "a great painter."—DE BAY. 'Order and Happiness'; 'Misconduct and Misery'; two paintings of moral subjects, forcibly told, and well painted.—DECAISNE. 'Maternal Joy,'—a pleasing painting of this esteemed master.—DECAMPS. This is one of the extraordinary geniuses of the French school; he delights in eastern subjects, although he paints almost any thing with great facility; and always most energetic and finely-coloured. A 'School of Asia Minor'; 'Return of the Shepherd'; 'Effect of Rain'; 'Landscape'; 'Souvenir of Turkey in Asia.' This last is a most splendid representation of sunshine. Some young boys are amusing themselves with ducks on a canal—nothing can be more true to nature, although most singularly painted.—DEBREUX (A.). Several large paintings, of hunting subjects, dogs, &c., painted in a very fine style, but much too sketchy, and very incorrect in detail. None of this painter's works will bear close examination. He is called the French Landseer; but is as far from that inimitable painter, as greatest is from least.—DEHAUSSY. 'The miraculous draught of Fishes'—good solid painting, well studied.—DE HUYDER. 'Dead Game,' and 'Fruits,'—very like nature; rather tame.—DELA CROIX (A.). A pleasing painter of coast scenes; 'Women Surprised by the Tide' is well executed.—DE LA CROIX (E.). Has three small paintings. As usual with this painter, they exhibit great beauties and great defects; his negligence of detail and incorrectness of drawing impair the good qualities of his works. His 'Margaret in the Church' is a spirited sketch—but nothing more.—DESMOS (Madame L.). 'Interrogation of the Princess of Lamballe'; 'The Evening Journal,' two scenes of the atrocious period of 1792, rendered with fidelity.—DEVERIA (E.). 'Inauguration of the Statue of Henry IV. at Pau.' A stiff and formal production by a good painter.—DIAZ. This painter is an enigma; it is almost necessary to guess at what he intends; often a tree may be mistaken for a female figure, and vice versa; a leg for an arm, &c. &c. A charming effect, and fine sentiment of colour has given him a *reputation*. His paintings are not unfrequently like a wall against which a painter has rubbed his pallet. He exhibits eight works, which do not add to his reputation.—DUBUFE (E.). Son of the elder Dubufe, a portrait painter of great promise. His 'Prisoner of Chillon' is a powerful performance; his 'Leaves and Fishes' not worthy of his talent, hard and cold; he has also three portraits exquisitely drawn and coloured.—DUCORNET—born without arms; has two large paintings, one, 'St. Denis

Preaching in Gaul,' commanded by the Prefect of the Seine, and manifests considerable talent, and a 'Vision of St. Philomené'. Both are executed with freedom, and hardly painted; he

certainly is the most extraordinary phenomenon living; his painting is not only good, considered as executed with the foot, but would do honour to most painters.—DUVAL LECAMUS (J.) Sur-



FORION: BULL FIGHT AT SEVILLE.

passes his father (a veteran in art) in delicacy of feeling and execution. He has four paintings, amongst which may be mentioned the 'Petit Dejeuners at Marly,' and 'J. J. Rousseau Writing his History,' very prettily painted.—EMPIR (Madame). 'View on Mount D'Or'; 'View of the Mill forest of Compeigne'; two pleasing paintings.—FERON. Four views of Algiers, executed with great truth.—FERRAND (Mademoiselle A.). Eight small paintings of home subjects, very well executed.—FLANDRIN (H.). Four portraits, painted with his usual care, true to nature.—FLEURY (LEON). A clever landscape painter, chosen by H. Vernet to execute his landscape in his picture exhibited this year. Has two views, 'Environs of Rome,' and 'On the Rhine,' very delicate and pretty effect; great attention to character of trees and foreground.—FONTENAY. Several views at Guadaloupe, well painted.—FOUCAUCOURT (le Baron de). 'View in Lombardy.' A fine land-

* It may not be amiss to state here that about twenty years ago there was a complete revolution in the French landscape school; previously a view in Greece, Italy, &c. was all it did, in what in general is termed historic landscape; the whole of which was studied in the ateliers of the respective artists. The aspect of nature was quite new to them, and if they painted trees the Bois de Boulogne was made the limit of their excursion; now it is otherwise: many young men journey into nooks and corners in search of the picturesque, so that the young school of landscape painting is promising. This taste may be dated from the exhibition of Constable's two fine paintings at the Louvre.

scape, well painted, and well studied, evidently from nature.—FRANCAIS. Three landscapes of merit; the 'View of St. Cloud' full of very beautiful small figures by Meinonier.—GALLAIT (L.). 'Council under Philippe II. in the Low Countries'; a splendid painting, executed with great force. This is a young artist of high promise.—GEEPS (Madame F., a Bruxelles). 'The Virgin Consolator of the afflicted.'—GENDRON. This is, we believe, a first production of this young artist. It represents a dance of weird women on the surface of a lake; effect, moonlight. It is beautifully treated, very graceful; the draperies well calculated to enhance the effect of the figures. It is a picture of great promise.—GIGOUX. 'Marriage of the Virgin Mary.' A painter in great favour with the Government, but very poor and feeble. 'Cleopatra Poisoning Slaves,' by him, was exhibited in London some time ago.—GIRARDET (E.). Four pleasing pictures.—GIRARDET (KARL). Four paintings, executed with his usual excellence, good colour and effect. This is a gifted family; all the members of it are very clever in their various styles.—GIRAUD. Three various paintings, which do not add to the reputation of this painter, who lately has become much mannered in the style of Boucher.—GIROUX (Andre). 'View at Cassimicciola,' near Naples. A most splendid specimen of this fine colourist, who exhibits rarely at the Louvre; chaste and well studied.—GLAIZE. 'The Star of Bethlehem.' A large painting, well studied and well understood.—The

Blood of Venus.' Very graceful. This gentleman is a careful and correct painter, of great talent. —GOSSE. 'Justice of Charles Quint;'—'Clemency of N. Bonaparte.' Both finding centinels asleep at a critical moment; Charles V. kills his; Napoleon mounts guard for the other. Two very pleasing paintings that will no doubt be engraved. —GOUZOU. 'The Rat retired from the World.' Very droll and well told. —GRANET. This veteran painter has eight paintings, as usual of a vigorous effect of chiaro schuro, but of careless execution. —GREVEDON (H.). 'Portrait of Madame W.' A most exquisite portrait, painted with great care, and finely executed in every part. —GROBON (F.) a painter of Lyons. 'Flowers and Fruits.' A most able performance. —GNOLIO (C.) Eight paintings: very good. 'The Interior of Cisterns at Hippore, Africa,' is most effective and forcible. —GUDIN, as usual, occupies several pages of the catalogue with descriptions. He exhibits thirteen paintings, many of which are mere sketches. Amongst those worthy of his fame are, 'Sourdis driving the Spaniards from the Port of Rodez in 1644;' 'Combat of La Goulette;' 'View on the coast of Scotland,' a most forcible performance, although only consisting of waves, clouds, and a few sea-gulls. 'The Shipwreck,' and a 'Night at Naples,' are full of light. —GUE. Two good paintings. 'Mary Magdalen and Christ,' and 'Isabelle of France.' —GUET has six varied female heads, painted with ability. This artist is a favourite with engravers, although his rank is but second rate. —GUGNET (A.) 'Xerxes.' Clever; but too close an imitation of Decamps. —GUILLEMIN, a clever painter of home subjects, has six pictures, of which that representing a 'Breton Funeral,' on a large canvass, is very beautiful. He usually paints small subjects: we are happy to see him attempt something large. —HEROULT has four coast views, various, and of considerable excellence, beautifully coloured, and of fine effect. —HILDEBRANDT. Two views in Holland: very clever. —HOSTEIN. Seven landscapes, various and very excellent. The 'View of the Isle Asnieres, on the Seine,' is remarkably good. —JACQUAND (C.) A good historical painter. 'Taking of Jerusalem, 1299;' 'Autumn Tithes, seventeenth century;' are two good paintings, well studied, but rather monotonous in colour. The characters of the heads are very good. —JOHANNOT (Tony) has a work which commemorates 'Louis Philippe offering Queen Victoria two of the Gobelin Tapestries,' and a work which celebrates the royal visit to the Chateau d'Eu. —JOYANT. Four views of buildings; executed with great talent. —JUSTINOUVRIE. This painter of Châteaux has four views, well executed, but timid and cold. —KEYSER, Antwerp, the favourite Belgian painter. 'Portrait of Guillaume II. King of Holland;' 'Portrait of the Princess of Orange;' well painted, but tame. The artist seems to have taken great pains to make his personages as ugly as possible. —KIONBOZ (C.T.) An excellent painter of animals as large as life. 'Fox taken in a Trap;' 'Hallali of the Stag;' 'Bull and other animals;' very true to nature, and executed with great breadth. —LA BOUYER (T. de). 'The Wind of the Desert—Plain of Memphis.' A splendid representation of that fearful phenomenon. —LAMI (Eugene). 'Queen Victoria en famille at Ru, 1843.' This elegant painter excels in small female figures. This is a pretty coloured painting; delicate colouring and good likenesses. —LANDELLE. This is a young man of high promise. He has departed from his usual subjects and style, which we regret. His 'To-day,' and 'To-morrow,' represent a young woman, revelling in wealth to-day, and reduced to misery to-morrow. The story is well told and carefully painted, but not equal to his last year's works. —LAPITO. One of the best French landscape painters. His 'View of the Forest of Fontainebleau' is a transcript of nature most admirable. —LATIL. 'St. Pierre.' Ordered by the Minister of the Interior. —LATIL (Madame), wife of the above painter, a lady of much talent. 'The True Mother' is a pleasing production. —LAVERGNE. An historical painter of much talent. 'Our Saviour showing his Wounds' is a chaste production. 'St. Genevieve,' ordered by the Civil List, is a fine painting. —LUCOMTE. Three battle pieces for Versailles. Figures small, touched with spirit, and of an agreeable colour. —LEHMANN (H.) 'Hamlet;' 'Ophelia.' Two paintings possessing much merit, as are all the productions of this master, but not, to our eye, at least, filling in any way the characters they are intended for. Indeed, it is seldom

that French artists ought to attempt Shakespeare, as they either fall into grimace, or do not feel him sufficiently. The 'Oceanides,' from Eschylus, is much better; the female figures finely drawn and

well grouped. —LELEUX (ADOLPHE) and ARMAND LELEUX are two brothers, and paint excellent pictures, characteristic of Brittany and various other countries. They have eight paintings of merit. —



W. TIMM: SCHOOL AT ALGIERS.

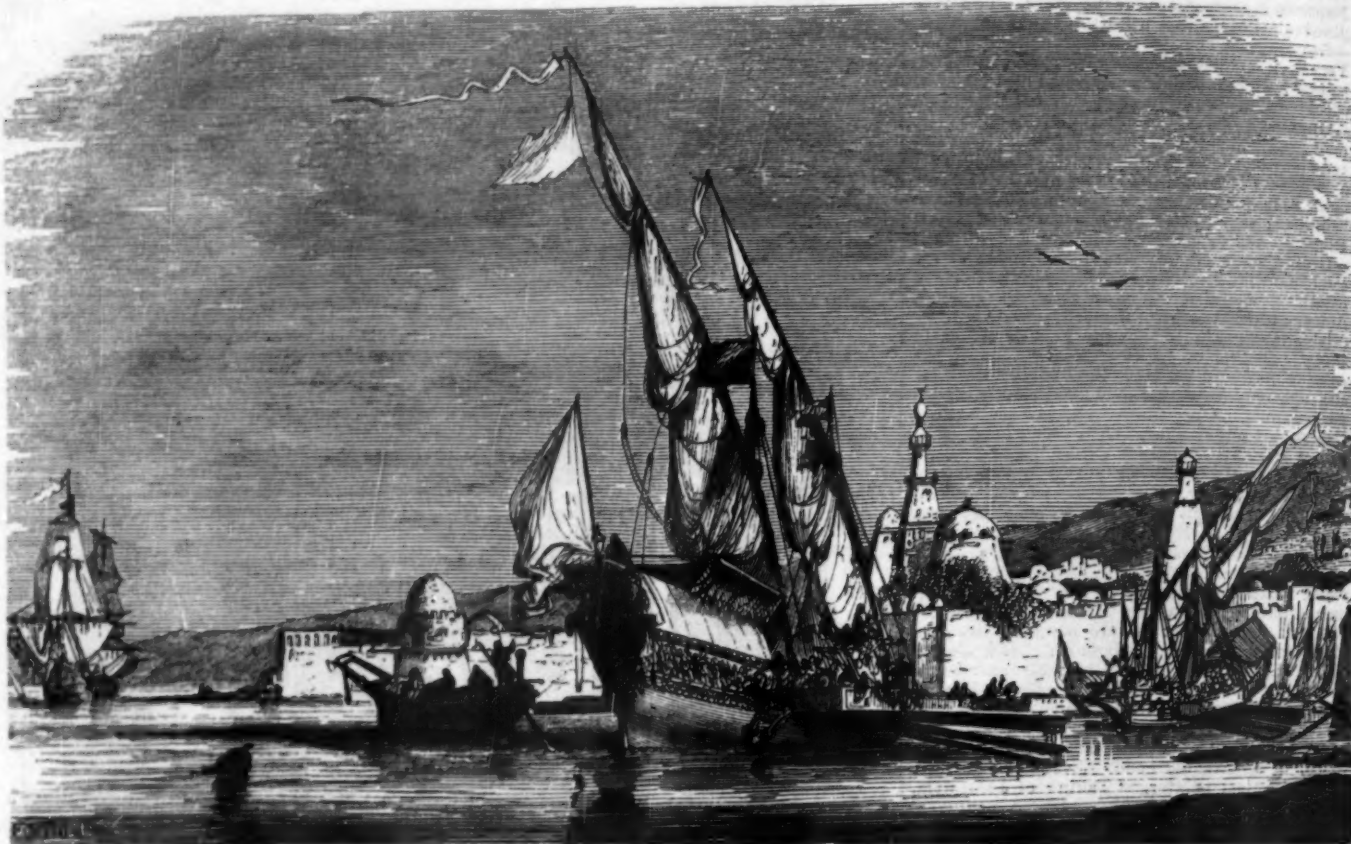
LELOIR. 'St John writing the Apocalypse;' very finely conceived. —LEFAULLE contributes his usual quantum of portraits, odalisques, harems, &c.; the whole powerfully coloured and well painted. —LEULLIER. 'Daniel in the Lion's Den;' an excellent production, although the lions are rather too much the heroes of the painting; fine effect and colour. —MEYER. An excellent marine painter. Has five very clever paintings. 'The escape of John Bazi;' 'The Newfoundland Dog;' are most powerful productions. The 'Stormy Sky,' and 'Rolling Sea,' are beautifully depicted. —MOREL FATIO. Three paintings. The ships are admirably drawn, but the sea seems made of wood. —MOZIN. Two excellent views in France. —MULLER. 'Primavera.' A most excellent painting, well composed and beautifully coloured. —O'CONNELL (Madame), Brussels. A portrait and study of a boy's head: most splendid colouring, true to nature. —PAPEY. 'Solon dictating his Laws;' a classic subject, finely conceived and studied. 'Consolatrix afflictorum,'—equally fine. —PARIS. Seven paintings of 'Cows and Sheep.' Painted with great truth. —PERIGNON. This portrait painter is in great repute; he has twelve paintings of merit. —PHILIPPOTEAUX. 'The Duke of Orleans releasing two Arab Prisoners.' Well executed; but rather too like H. Vernet. —PILS (E.) 'Scene of St. Barthelmy'—a favourite subject with French painters.

—PILS (L.) 'Christ's Sermon in the Boat.' A large painting, forcibly treated with much talent. —POUSSIN. An awful name for a modern painter. 'The Widow's Mite' is a good picture. —QUECQ 'Saint Martin.' Another government painting; very feeble. —RAUCH. 'Cattle mounting the Alps.' Well painted in Berghem's style. —REMOND. 'Niobe.' Good; but not the Niobe of Wilson—far from it. —ROBERT (V.) 'Phryné before the Areopagus.' Well painted; unfortunately Phryné is ugly; so far the subject is lost; the heads of the old men are not grave enough. —ROERN. An excellent painter of familiar subjects. Two paintings, well finished, with great care. 'Cabinet Bijoux.' —ROUBAUD. 'Bivouac and Breakfast in Africa.' True to nature, and freely painted. —ROUGET. 'The Last Moments of Napoleon.' A detestable mania of French painters, to paint dead Napoleons as large as life, disgusting and ghastly to look at, however well done. —ROUX. 'St. Rock praying for the diseased of the Plague.' Another government picture; very poor. —SAINT JEAN, a Lyons painter. 'The Leaves of France.' A most splendid display of colour in a grape vine; also in a vase of flowers, perfectly finished, and freely painted. He is a great painter. —SCHEFFER, H. (brother to Ary Scheffer). 'Head of Christ;' 'Christ bearing his Cross,' are only pale imitations of the greater man. —SCHEFFOUT (at the Hague).

'Winter Scene,' and a Marine. Well executed, and painted with care.—SCHOPIN. This clever painter has only one small painting, 'The Fall of the Leaf.' Painted with his usual charm

—STEINHEIL. Two small paintings of great merit. An 'Interior,' and 'Fruit and Flowers.' —THIENON. 'Six Views in Switzerland.' Of great merit. —TROYON. Four Landscapes,

finely painted; that which pleases us most is 'A View of the Forest of Fontainebleau.'—VAN DER BURCH. A pleasing landscape painter; his 'View of the Lake of Geneva,' is well studied.—VAN



JULES NOEL: A MEMORY OF RHODES.

HOVE (of the Hague), exhibits 'Rembrandt Selling his Goods to Pay his Debts.' It is the misfortune of artists, that, in selecting Rembrandt as a subject, they think it indispensable to paint in his style. This is a clever picture, but too imitative. His 'Teniers Drawing from Nature, in a Kitchen,' is good.—VAN SCHENDEL (Brussels). 'Fête in Holland;' 'Effect of Moon and Light.' Beautifully executed, but every year the same thing.—VERBOECKHOVEN (Brussels). Three paintings, in his usual highly-finished manner. His animals, although true to nature, here want animation.—VINCHON. 'States General, under Philip IV.' Painted for the Minister of the Interior—very beautiful.—WALDORP (at the Hague). 'Three views in Holland.' The sky and water well painted, but too much tame-ness.—WATELET. 'A Site in Italy.' Good colour, and well studied.—WYLD (W). An English painter, long established in France, where he enjoys a deserved reputation. He has sent nine various views all very beautiful; he is a careful painter, and very pleasing colourist.

WATER COLOUR DRAWINGS, MINIATURES, PORCELAIN, PASTELS, &c.

Amongst the miniatures, we distinguished five of M. POMMAYAC, very fine. Mlle. CHERRAU, Mme. CHOUVET, M. DAUBIGNY, DAVID, Mlle. DEHARME, Mlle. DOLLY, Mlle. DURIEU, Mme. FILHOL, M. GAYE, GOMIEUX, Mme. HERBELIN, (several examples of the highest order), M. HERTICH. Several very beautiful by Madame DE MIRBEL, F. MILLET, MOURNET, ROUSSEAU, VIBERT, Mlle. VILDE, and VOULLEMIER. Among the drawings we noticed one by ANDRE. 'Trees,' clever.—BIANCHI (Mlle.) Five 'Heads,' in crayon. Very clever.—BODMER. 'View on the Missouri;' 'Forces in Indiana.' Very good.—CALAMATTA. 'La Fornarina,' after Raphael; 'Peace idem;' 'Rubens, after himself.' Exquisite drawings; made for the purpose of engraving.—CHABAL. Four drawings of 'Flowers,'

in body colours. Well executed.—CHATELAIN. A Drawing after Raphael, 'Head of the Virgin.' Very fine.—COURDOUAN. Two marine subjects.—DELACHOIX (E.) 'A Lion.' Admirably drawn.—FLERS. Two views in crayons.—HEROULT. Three large drawings of various views—very fine.—LANNI (E.) 'Bal Masqué à l'Opera;' very beautiful; has been engraved in London.—MOINE (A.) Two beautiful studies of children, in crayons.—PELLETIER. Six clever views, various.—SOULES (E.) Three exquisite views.—VIDAL. Three exquisite drawings of females, in various attitudes, in coloured chalk. They are beautifully executed, though rather affected in power and expression.

SCULPTURE AND DIE ENGRAVING.

AUVRAY. Bust of Watteau. A difficulty vanquished with great skill, being a bust executed after a painting.—BARRE. Two medallions and five medals of exquisite workmanship.—BARRE (J.) 'Christ Scourged.' In an anatomical point of view this work is very fine; but it has not the expression of Christ.—BION. Colossal statue of Christ.—BONNASSIUX (J. H.) Two fine busts.—CABET. 'A Young Greek visiting the Thermopylae.' Very fine, both in idea and execution.—CLESINGER (A.) 'Melancholy—Infant Faun.' Very well executed, and very natural.—CORPARANDI (X.) Melancholy. Promising debut of a young man.—DANIEL. 'Raimbaud, Count of Orange.' A fine marble statue.—DANTAN, sen. 'St. Christopher.' Colossal statue. 'Louis Joseph de Bourbon.' Marble statue of a very fine conception, and equally well executed.—DANTAN, jun. Five busts executed with his well known talent.—DELIGAND (A. L.) 'A Young Girl;' 'Child, and Echo.' Two studies by a young man of promise.—DROZ. 'Winter;' 'Summer.' Two allegorical figures for the Chamber of Peers.—ELSHOEET. 'Widow of the Soldat Franck.' A national subject; the torso of the female figure very fine.—FRUCHERE. 'Bust of M. Provost.' Very like, and of excellent execution.—FORCEVILLE DUVERTE (of Amiens.)

'Bust of N. Basset;' 'Bust of Dr. Rigolot.' This gentleman was born a sculptor; three years ago he had not touched a pencil nor a bit of clay, and these busts are admirable.—GATHEARD, sen. 'Holy Virgin;' 'Winter;' 'Pelerin of Guatimala.' Extraordinary for expression and execution, particularly the Virgin Mary.—GRUYERE. 'Mutius Scævola;' 'Chactas at the tomb of Atila.' Two fine statues; we prefer the Chactas.—HUGUENIN (V.) 'Valentino de Milano.' Marble statue, to be placed in the gardens of the Luxembourg. Grandly composed and beautifully executed; 'Bust of Cuvier.' Very like.—JAQUES. 'Eve culling the Apple.' Very fine.—LEHARIVEL DUROCHER (V.) 'Group of Angels for the Church of St. Sulpice.' Very fine.—MAINDRON. 'Aloys Semfelder, inventor of lithography.' Statue in stone, commanded by Lemercier, to be placed in his workshop. Broad execution and well composed.—MATHIEU (J.) 'Christ led to Execution.' Composition of ten square inches, admirable composition.—NIEUWERKERKE (Count). 'Réné Descartes.' Intelligent, and true to the character of the man.—PRADIER. 'Portrait of the Duke d'Orleans.' Very fine. 'The Muse of Light Poetry.' A most voluptuous figure, like all this sculptor executes, dressed out in all sorts of finery, coloured borders to her dress; it puts one in mind of our nursery song, 'Rings on her fingers and bells on her toes, she shall have music, &c.'; frivolous, but most exquisite in execution. 'Anacreon and Love;' 'Wisdom resisting the Attack of Love.' Two bad imitations of the antique.—RAUCH (Berlin). Model of one of the statues which decorate the Walhalla in Bavaria. A magnificent proof of high intelligence, and of a fine movement.—TOULMOUCHE. 'Satan Driven from Heaven.' This statue is well understood. M. T. has not forgotten that Satan is a fallen angel, fine of form, but bad at heart.—VILAIN. 'Hebe and Eagle.' Fine group.

Many of the great French sculptors have not exhibited this year; the Salon is, therefore, meagre.

ARCHITECTURE.

BERTHELIN. 'View of St. Vincent de Paul.' An exact representation of this fine Church, with the future trees not yet grown.—BOUCHET. 'Four Views on the Villa Pia, Rome.' Rather cold; but interesting in an architectural point of view.—DALY. 'Cathedral of Ste. Cecile d'Alby.' A clever drawing, well studied.—GAY. Exhibits some curious and elaborate performances, illustrative of ancient enamelling.—LANDRON. 'Two Views of Athens.' Good local colour.

ENGRAVING.

The exhibition of engravings this year is poor; very few large works; the principal are book plates. ALIGNY. Eight etchings of a broad style, representing 'Views in Greece.' Very simple, and very useful and true.—ALLAIS (A.) 'Virgin after Schoplin.' 'Virgin and Child, after Dubufe;' and 'A Bather after Riedel. Three plates in mezzotint, well known in the trade.—ASSELINEAU (L.) 'Four Vases,' for a publication on Pottery, by Ziegler. The first plate of a work which will no doubt be very interesting.—BEIN. 'The Virgin Niccolini,' after Raphael. Clever engraving of one of Raphael's fine paintings.—BERRY. Thirteen etchings from nature of 'Trees and Plants.' Inimitably true.—CALAMATTA (L.) 'Portrait of the Duke of Orleans,' after Ingres. Well known.—CARON (A.) 'Faust sees Marguerite for the first time.' Reproduction of the fine painting of Ary Scheffer, of which it is far from being a fine translation—flat and cold. DESNOYERS (Baron). 'The Virgin of Saint Sixe,' from the Dresden Gallery. This engraving after Raphael, was a bold undertaking even for this eminent engraver, after the splendid performance of Müller, to which it is very inferior. It is hard of outline, and wanting performance in the grand character for which this painting of Raphael is famous.—GIRARD (Mlle. LOUISE B.) 'Léonore,' after Ary Scheffer. Clever for etching.—GUESNU. Two etchings of 'Forest Scenery.' Clever.—JAZET. 'The 14th July, 1789,' after P. Delaroche. Well known.—JAZET (Sen.) 'Departure for the Carousel.' Also published.—LEVY. 'The Queen of the French,' after Winterhalter. Much better than the painting.—LEROY. 'Moses breaking the Table;' 'Moses seeing the Promised Land;' two painted etchings, free and well studied. MARTINET. Virgin, after Raphael. Clever.—MARTINET (Brother to the above.) 'Belle de nuit,' after Court. A young mezzotint engraver, who promises soon to be at the head of his profession.—MASSON. 'Entombment of Christ,' after Titian. A superb etching by a very clever artist. It renders perfectly the character and colour of Titian. The drawings of this engraver after the old masters are also *chef-d'œuvres*.—OUTHWAITE. Several book plates, after Girardet, Morel Fatio, &c., most exquisitely engraved by this Englishman, established for many years in Paris, where he is much esteemed.—SIXDENIERS. 'The Village Bride,' after Gruyze. Portrait of M. Philippe. A faithful reproduction of two fine originals.

LITHOGRAPHY.

In Lithography we have to mention the drawing of DESMAISONS, after Vidal: equal to the original.—JACOT, after Cazes and Guillemin, very good.—LEMOINE, after Zeigler, better than the painting.—MOUILLERON, after Robert Fleury. 'The Auto-da-fé.' It is astonishing a painter should paint, and a printseller multiply these atrocities. Well executed.—LEON NOEL, whose works are always beautifully drawn.—L. TESSIER. 'Sacré Cœur de Jesus,' after Basin, and the 'Blind Man's Buff,' after Schlesinger.

[We may here observe upon the foreign painters who have sent their works to Paris. It has been remarked in a French journal that painters who have colossal reputations in their own country, seldom maintain that reputation when their works have been exhibited in Paris. This can be accounted for by their not sending their best works. Thus (as we have observed) Stanfield's view of the Port of Ancona, although a very fine picture, and equal to any thing in the Louvre, is far from being one of his good ones. This is known to those conversant with his works, but not to the French, who have most likely seen only this one. Schadow, the celebrated German painter, has sent an 'Ecce Homo,' remarkably feeble. The Dutch pictures are all carefully painted, but look too much as if wrought from the Vanderelds, Ruydaels, and the other old masters of their country. They are, therefore, generally tame and poor. Although possessing much talent, they want the fire that Nature only can inspire.]

THE ILLUSTRATED SHEETS

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THE GOVERNESS' BENEVOLENT INSTITUTION.

How much every real lover of humanity must glory in the increasing charities of England! Who can doubt but that new sympathies add to our happiness, and our enlarged hearts beat more freely and healthfully as our feelings of benevolence multiply. The dinner in aid of the 'Governesses' Benevolent Institution,' to which we drew attention last month, was productive of the most satisfactory results, and we hope all things for the future when we revert to the past. Nothing, indeed, can be more cheering than the prospects of this much needed society, and we congratulate its liberal supporters on the enlightened views they have taken of the subject: while we fully agree with Lord Ashley (the chairman) in the opinion he so ably expressed, that it was a disgrace to those who employed the mental powers and extensive accomplishments of ladies in the education of their children, that they should permit them to require the protection of a public society; this is most true, and it is matter of astonishment, when we reflect that the future of England is in the power of those to whom the education of our children is entrusted. In Russia, the governess is held in such respect that she is led forth as an honoured guest, taking precedence of the pupil whose education she has completed. In England, it would be difficult to ascertain her position—charged with the sole care of the "precious jewels" of an illustrious house; considered competent to cultivate their minds—to form their manners—to enlarge their views, that they may keep their position, and become all that is desired in English gentlewomen—the person who does all this, if admitted into society at all, is thrust, unintroducted, into a corner, and expected to retire when the younger children are sent to bed—slighted by the servants—who consider her a servant—and looked upon as a person to be dismissed as soon as done with by the mistress! For one governess who receives a pension for past services—services that can never be repaid—there are, protected and prosperous, a hundred ladies' maids,—it is not at all uncommon to meet with pensioned servants; but a pensioned governess is a *rara avis*; we find them in hospitals and workhouses, when they are overtaken by ill health, or faded into old age!

The better they are treated, the more likely are well-bred, well-born gentlewomen to enter upon the great business of tuition; but until they have an established position in a family, where their accomplishments and information render their presence necessary, LADIES, no matter how poor, will shrink from the task, and our children be consigned to the care of those who, however sound their accomplishments, often cannot, from their birth and early associations, have the power, the knowledge, of training the youth of the gentry and the aristocracy of the kingdom, in the manner and habits befitting their station. It is not, we think, going too far to say that the governess should be taken from the class in which are placed the parents of the children she is employed to educate. Parents are frequently more ambitious than wise in their desires; fonder of looking for happiness above, than on, a level with themselves; this, especially, in England, is a great mistake, for the comforts and consequent happiness of every class is so saturated with what we may term respectability, that each has ample means within itself to be whatever a heartfelt up-looking ought to desire; and it would tend greatly to adjust the balance, which so often goes wrong, if children found persons of their own grade officiating as teachers. Alas! even among the younger branches of the aristocracy, there are but too many who would be glad to teach, and are fully capable of teaching, but *dare not*, because of the loss of caste. Lose caste for what? We are sure our readers can suggest the answer. We have not space, however we may have inclination, to enter more fully into this subject. We can only recommend this Institution, out-branching as it is, to provide a home for unemployed governesses, as well as pensions for them in old age; a house, where a registry is kept, and the social position of each governess's family is marked opposite her name, and, perhaps, even an establishment to educate young persons for the profession.

A. M. H.

FLAXMAN'S SHIELD OF ACHILLES.

ACCORDING to an announcement we made last month, this number is accompanied by four fragments, selected from different compartments of this great work, which have been engraved expressly for the "Art-Union," by Mr. Freebairn, the engraver of the Shield—by the Anaglyptograph process—the same whereby the whole is executed, thus showing the admirable style of the work in the only method of engraving which could do justice to the relief of the figures. This engraving of the shield has been for years anxiously looked for, and now that it makes its appearance, it is devoutly to be wished that it may be hailed in a spirit worthy of the great work of the only man who has ever equalled the Greek in their own art—who has lived too soon or too late—for had he lived about four centuries and a-half before our era, the Athenian Flaxman (for such he was in heart) had been the friend of the Olympian Pericles and the car-borne wonder of many a triumph of the arts of peace. We are not yet like the people of Elis who honoured not only Phidias for his works, but the posterity of Phidias—he is unknown among us, for his works are shut up in books, which those who have the power of promoting the most refined poetry of the art have far too seldom the taste to look into. We have, from time to time, alluded to the progress of the engraving of "Flaxman's Shield of Achilles," which is in itself a school of classic art, and which is now given to the world in the most exquisite and perfect form in which it could appear. In order to a clear description of the work, the plates are accompanied by a wood engraving, showing the arrangement of the compartments—the plates are seven in number, and they are engraved of a size corresponding with that of the Shield; the figures are therefore the same size as in the original; these plates represent six compartments, and the centre or boss of the Shield. The boss is No. 1; in the centre of which is the chariot of the Sun, drawn by four horses, and driven by Phœbus himself—a magnificent composition—encompassed by all the celestial signs that crown Olympus—the Pleiades, the Hyades, the great Orion, and the Bear. The second plate represents the marriage procession; and from this one of our fragments is taken, showing the bride and bridegroom, a tumbler, and other figures.

The grace and elegance of these figures are beyond all praise; the remainder of the compartment is occupied by the dancers and musicians preceding and following the bride and bridegroom. The third plate is "The Judgment"—from which also a section is presented, giving the heads of the Judges—before whom is extended the man who has been slain, relative to whose death a prominent figure is giving evidence, while the murderer is struggling with his captives in an attempt to escape.

The subject of the fourth compartment, is "The Battle"—in the purest feeling of Greek art. In the centre appear Mars and Pallas, around whom are the contending parties.

The foreground, according to the spirit of the description is strewn with dead and dying, and every incident in the text is most faithfully represented in the composition by figures, modelled with exquisite taste and feeling. The fifth compartment represents the ploughing and reaping—the foreground is occupied by the ploughmen and their oxen; and on the right are seen figures reaping—a passage of the compartment which forms another of our engraved fragments.

The subject of the sixth plate is "The Vintage," one of the most charming of the entire series. The centre is occupied by the figures of the maidens bearing the grapes upon their heads in baskets, preceded by a youth playing the lyre; on the left a bull has been sacrificed, and in the background are numerous figures busied in gathering grapes. The last group of the four is selected from this composition.

The subject of the seventh is the attack of the lions—in the foreground are seen two lions tearing a bull to pieces, while some of the herdsmen are attempting to drive the animals off, and others are encouraging the dogs. In the back is seen the entire herd of oxen in confusion and alarm.

The eighth plate is a fine portrait of the great sculptor, Flaxman.

FLAXMAN'S SHIELD OF ACHILLES.



Thus terminates the series of those compositions which are well fitted to take a place by the side of the best examples of antique art. Flaxman is better known and appreciated on the continent than among ourselves; but the period must arrive when his hitherto unequalled powers will be acknowledged. In the meantime, the publication of these charming engravings, which have been so long expected by real lovers of classic poetry, must tend to chasten the feeling of our school. We know of no other method whereby they could have been engraved with such perfect success, and Mr. Freebairn is fortunate in having his name associated with that of one who would have done honour to the best age of Greek art. The work has been a long and arduous enterprise, but it will be followed by enduring reputation. It is at Mr. Freebairn's residence, No. 23, Mornington-place, Hampstead-road, where this great work may be seen. He has been bold enough to publish it

entirely at his own risk; a few years ago this would have been a very hazardous, if not a ruinous, attempt; but in the present day there surely will be found amateurs and connoisseurs enough—to say nothing of artists—who will willingly give a sum of two guineas for so noble a production—and at the same time recompense for years of

* It is certainly unusual to insert an advertisement in this portion of our Journal; but we are anxious, by every means in our power, to extend the circulation of this magnificent work of art—not alone in order to obtain a reward for the engraver—to which he is so well entitled—but because no publication of ancient or modern times is better calculated to present to public taste, and to increase a knowledge and appreciation of excellence in art. We therefore introduce the following:—“By permission of Messrs. Rundell, Bridge and Co., ‘THE SHIELD OF ACHILLES,’ the size of the original, 3 ft. 3 in. diameter—by John Flaxman, R.A., with a portrait, modelled by himself, dedicated by permission to the Universities of Oxford and Cambridge. Engraved by Freebairn, in

anxious toil, an enterprising and excellent engraver. His list of subscribers contain, indeed, the names of several noblemen and gentlemen of rank; but it is not numerous; we feel assured that it is only necessary to make this truly great work known, to secure to him an ample reward for his long-continued and unusually successful labour.

eight plates, in a portfolio, size 28 by 23 inches. Proofs, India paper, £4 4s.; proofs, plain, £3 3s.; prints, £3 3s. In offering these engravings to public patronage, the publisher ventures to pledge himself for the scrupulous fidelity with which he has endeavoured to give an accurate transcript of the greatest composition of one of the greatest sculptors of the age. To detail the numerous and inimitable beauties of the ‘Shield of Achilles,’ is not within his province: he contents himself with quoting the words of the late Sir Thomas Lawrence, who in his eulogium upon Flaxman thus spoke of the ‘Shield of Achilles,’ as ‘that Divine Work, unequalled in the combination of beauty, variety and grandeur, which the genius of Michael Angelo could not have surpassed.’”

THE MARRIAGE.



REAPING.



THE JUDGEMENT.



THE VINTAGE.



After Flaxman's original designs.

PASSAGES FROM FLAXMAN'S SHIELD OF ACHILLES.
SELECTED FROM A. R. FREEBAIN'S ENGRAVING (ACTUAL SIZE) FROM THE ORIGINAL WORK.
PUBLISHED EXCLUSIVELY IN THE ART UNION JOURNAL.

LETTERS ON LANDSCAPE.

LETTER IV.

To ———, Esquire, Denbighshire.

DEAR SIR,—Your last communication is good proof that I have not yet tired you on the subject which formed the theme of mine that preceded it, or, at least, that though you may have been somewhat tired, you still want more of the same texture.

I will most willingly, therefore, adduce for you some practical instances, in which the principles touched upon in that letter may be made to subserve to the beauties of colour; to the aggrandizement or extension of the luminous in painting; and to establishing a distinction between light and shade quite separate from, and in addition to, the actual lightness and darkness of the illumined and shadowed sides of objects, and the light and dark portions or divisions of any landscape or other composition. You will say, if he do this he is a clever fellow; but no: I will merely first point out in as clear a manner as may be how Nature does it by dint of absolute force of light; and how this may be imitated so as to realize a sensation—by means of an inferior amount of material—similar to the one raised by Nature herself.

It will be useful at starting to charge the memory with this fact: that light objects are capable of radiating and reflecting more than those which are darker, and that beyond middle tint it is considered generally that no radiation or reflection of light takes place. Thus, illumined white both radiates and reflects more light than yellow; yellow more than red; red more than blue, and blue more than black; if blue and black may, even when lighted, be considered to radiate or reflect at all.

The sun, then, when involved in mist or other deteriorating media sufficiently dense to become red, does not reflect sufficient light to throw shadows, though tolerably distinct shadows may be said to be indicated when it shall have descended no further than orange. At the point of yellow the light and shade is still, in some measure, undefined and weak, with suffused edges; and it is only when perfectly unobscured and white that those thin, crisp, and sharply-defined shadows occur, the imitation of which eludes the most perfect material and the most dexterous execution.

The sun's ceasing to throw, or rather to leave, shadows at the point of red, is one of those truths in nature, the violation of which has been considered not only just admissible, but as necessary to raising an idea of a general truth in Art. It would, perhaps, take up too much time and space now to thoroughly inquire into the policy or necessity of this violation. But it may be said to furnish a good instance in which the extension or exaggeration of a phenomenon in nature has been, and must needs be, practised, to insist upon an impression of the luminous in nature, the neglect of which must necessarily leave a blank for the mind to deplore, while it may have had a fiction in the form of a truth to regale on.

There have been, therefore, very few paintings executed representing red sunsets, but in which the light and shadow have been conducted upon that scale at which they occur when the luminary goes down orange; and some very fine instances may be selected in which the light and shadow and reflection, with radiation incident to a yellow sunset, have been judiciously made to administer their effulgence to the red one.

What has been stated in this letter, coupled with that which has been attempted to be explained in the last, will, by this time, I think, have convinced you that the phenomenon of light cannot be literally copied by any material pigments, varying between the two extreme states of white and black, and not including those two extreme points: for the lightest yellow—the highest culminating point of colour—is one remove towards dark; and the darkest blue is one remove towards light. The highest light, therefore, and the darkest shade, in a picture of colour and consequent tone, cannot include in them the extreme local force of white and black. An engraving may be made to avail itself of those extreme forces; but a coloured work, and particularly a work in which the light is coloured, cannot.

Now, this leaves the question in this state: not whether some sacrifices must be made of the literal and strict gradation of light and colour;

not whether it may or may not be judicious to exaggerate those appearances which wait on the light of nature, and which may be strictly called phenomena: BUT WHETHER SUNLIGHT, IN EITHER ONE OR MORE OF ITS INFINITELY VARIOUS STATES, MAY BE ALLOWED TO COME WITHIN THE LIMITS OF THOSE IMITATIONS CONSTITUTING THE LEGITIMATE PROVINCE OF LANDSCAPE ART.

Once allow that it does—that is, that the imitation of sunlight does come within the legitimate province of Landscape Art, and the sacrifices of the inferior to the superior of those appearances which do not to those which do constitute light—and the extension or exaggeration of all the phenomena which are the result of sunlight itself—become not a matter of question, of choice, of policy, but of pure and unqualified necessity.

A mutual friend of ours, and one of no mean authority in the Fine Arts, was in the habit of saying that "Art itself was a grand lie!!" That it could only be called an egregious one when it became too apparent, or was badly done." He was right; and it will be found that no picture ever produced possesses an appearance of sunniness to any considerable extent; but in consequence of a violation of many of those local and superficial truths which are only fathomed by the superficial, by the too cool, and by the too timid: the copier indeed, in contradistinction to the imitator or translator of nature. And now for an instance in which this system of extension may be applied. It were, perhaps, better to give one in which it has been applied, and that successfully; by which I might escape the unpleasant position of him who is constantly measuring himself by his own works, and what he says by that which he does; but that the particular instances are difficult to recollect, notwithstanding the works of Rubens, Rembrandt, Cuyt, and occasionally Claude, are teeming with them.

I will, therefore, get you—on one of those changeable days of which you have so many in Denbighshire—to set yourself down before one of those dry mortarless walls with which the whole county bristles, and if it shall have got well covered with the light grey lichen, so much the better for the effects you will have to wait for, and which, if well noted down both in your memory and book, I promise will amply repay you for any attention and study you may devote to so humble an object, as the principles to be derived from it will be equally applicable to other objects, let their pretensions be ever so high.

I will suppose, at first, that the day be grey, with no sunlight, at least none near the wall under perusal. You will find that the interstices separating the different masses of stone are of a nearly uniform depth of shade, the larger ones—interstices—being merely a little darker than the smaller, and the map-like forms of the lichens beautifully and distinctly defined.

A partial dissipation of the mist will admit what may be called half sunshine; and with it a very appreciable change will spread itself over your wall.

Its summit, and the upper edges of its stones, will be gently illumined; the interstices, without being really so, will appear to be darker; the drier lichens will in some measure lose their distinctness of form, and become opaque and less varied in colour; and the moist and wet ones sparkling with the actual colour and brilliancy of the yet partially obscured sun; while gently defined and rather sharp-edged shadows will be left on the lower stones from the under edges of the upper ones. Reflections, also, will now be thrown from the lighted on to the shadowed parts. One more circumstance still remains for your to note—the radiation from the lighted portions of the wall. This will now, even in this partially illumined state, be sufficient to completely traverse the narrower lines of shadow between the stones and the small perforations in the stones themselves, and will leave them sensibly lighter than the broader shadows and perforations, over which the radiation—in this weak state of the sunlight—is not yet strong enough to reach.

There are yet some things, only achieved by full and intense sunlight, which are not here: the colouring of the shadowed interstices, and the almost total extinction of the varieties of colour, texture, and superficial form; but as it is, there has been effected a very great change on the mere local character of the object under review. The

local character has to some extent been dissipated. But Nature, in taking away one thing, always gives something in its stead.

In this instance she gives much for the little. She has deprived us of one thing—local character; and presented us with subdued sunshine and delicate shade, variety of depths in the interstitial shadow, reflection, and radiation.

This is very much to be given for so little as mere local character—a thing which, when done to perfection, ranks not very high, as it rests none of the higher functions of Art; it represents but the inert portion of nature, and ranks in value much about the same as would a motionless corpse with a living being—a lump of modeller's clay, in the shape of a man, compared to the man himself, in possession of all the powers of an intense vitality, passion, and movement.

So little has local character, as an end, to do with accomplished Art, that those minute and closely-copied transcripts from natural objects, done for and by the student in natural history, do not challenge even the name of works of Art, though to some extent they are so: but each object, if not content with it, has the name of "A Figure" merely; and when a leaf, a plant, or an animal, has been so well copied as to nearly deceive the eye, it is merely said to have been "figured."

For the purposes of science, these figures of objects are of infinitely more use than if they were made works of Art. They are minutely copied—not translated—in a gentle and colourless light: a light in which the artist or the artisan is able to give literally the whole that Nature can do in the way of external appearances.

Your wall was at first under this same character of light, and may have been as minutely and truly rendered as the thing itself; and circumstances of a dioramic arrangement may be managed so as to deceive the most practised eye into a belief that, before such a work, it would be looking at the wall itself, and not a "figured" wall.

In this state, it of course would not assume the value of, or be taken for, a work of Art; its principal use would be in the hands of the naturalist, who would cut up your carvas into some hundred pieces perhaps, each answering the purpose of a figured lichen.

Up to this point of light, the forces of nature and the forces of the palette are the same: measured with each other from shade up to light, they would begin and terminate at the same identical points.

Nature in general, therefore, up to this point, can be as truly copied as the single object from nature can be figured by the naturalist. But the work produced does not necessarily become a work of Fine Art any more than the figured leaf or tree, and may only be said to assume a value in proportion to the number of objects figured.

Admit but one ray of sunshine, however, into the natural landscape, and the power of copying it ceases.

If, as is most certainly the case, the gentlest ray of sunlight precludes the being literally copied, how must the difficulties increase in handling that interminable range of beauties and novelties that exist in that magic world of light and loveliness, between the first faint gleam of suppressed sunlight and the full effulgence of the complete and panting day!

They are totally unapproachable by any process of copying, and will be until we can go to a colourman and buy so many ounces or pounds of sunlight, instead of so much white lead: a state of things devoutly to be not prayed for, as with it Art would cease; and parasols would be necessary protections in the picture gallery, if not also in the drawing-room.

I will now suppose that, in the course of writing the last page, the sun has appeared in his full splendour.

If the change upon the first gentle ray was not sufficient to be fully appreciable, your wall under its present aspect must present a state of change not to be denied. It is not, I imagine, a mere heightening by light of the different qualities which formed its beauties in a state of shade; but, on the contrary, some things, instead of being heightened and made more apparent, will have vanished altogether; and others which did not before appear have come suddenly and effulgently into a dazzling existence. There is indeed some difficulty in so controlling language in the description of that which everything but defies the eye

to scan and appreciate, so as to continue intelligible.

It requires, indeed, some considerable cool determination, and a hardening of the heart, to voluntarily throw aside that full flood of pleasurable sensation flowing from sunlight, and descend into that prying scrutiny so absolutely necessary to unravel the modes by which it may be obtained.

To our wall, then, again, and keep in mind the cold and literal characteristics of its first appearance under shade. The interstices, except the larger ones, have become absorbed and suffused by the general spread of light; radiation and reflection together have rendered them so slight in depth that an effort is necessary to assign them a definite place, so much so that to draw them as matters of form in their present state would, independently of the painfulness of the operation, entail the necessity of correction in a state of shade. The larger holes and broad shadows are now the only parts completely over which radiation has not been able to spread. And the lighter parts have massed themselves into one broad blaze of splendour, in which the formerly well defined lichens, smaller perforations, and distinction of colours, are equally involved and absorbed.

This state of things continuing for some time—that is, broad and intense sunshine—sufficiently heats the surface of the earth, to raise from it continual streams of vapour, which, though being humid, produce no, or not much, colour, communicate an apparent vibration to the whole mass, and thus tend to the further undefining the details. From the same cause an immense quantity of dry and light matter is kept aloft in the atmosphere, much denser at and near the earth than higher up; this obstructs light and communicates colour to the rays which pass through it, commencing with amber, pale yellow, and maximising in the denser instances even at red. Coming into operation before your wall, the bottom of it would be slightly coloured, and, from the lighted and semi-opaque character of the deteriorating matter, the shadows and interstices would be materially lighter at bottom than at the top.

This circumstance obtaining before hills of any altitude presents one of the most extensive means of economising material (depth). And, being one of the least equivocal and best understood signs of heat and sunshine, is equally useful with palpable light and shade, and should, I think, be rather exaggerated than underdone, whenever the luminous is intended to be produced.

It is impossible to separate the ideas of warmth and sunshine, and warm colours and heat.

It follows, therefore, that the hottest days, which are white, do not, when painted, give so much the idea of heat as a winter's evening, which shall be represented by a yellow or red sunset.

Our associations of fire and heat must be at the bottom of this. And a red-sunned winter evening hanging against the walls of a picture gallery will produce any other sensations than those which may be termed ungenial when unaccompanied with the necessary surrounding cold.

Should the wall, therefore, have been of a warm colour, say yellow sandstone, the amount of sunshine when painted would be the greater.

The natural colour of the interstices under shade would very nearly resemble that of those in the grey wall; but once coming under the influence of sunlight, and the radiation of the light, would be accompanied with that of the colour; thus converting the shadows from grey to citrine, or citrine-russet, and carrying the aggrandizing of colour in the shadows as far, or very nearly as far, as yellow, when the atmosphere may be sufficiently charged with opaque matter.

It is needless to say that the very humble object here chosen for illustration has been adopted for the sake of simplicity, and as being one of those things that may daily come under your observation: a single stone might have answered the purpose equally well; and the same circumstances of light and shade, colour, radiation, and reflection, with the subliming or intensifying of light to the extinction, or nearly so, of colour, and the smaller details; would obtain on the face of a palace or a town in light, equally with the face of your wall.

The manner in which these circumstances may be made available in the realization of light in painting, is to apply the amount of phenomena belonging to the higher instances to the representation of those states of light which stand next lowest, or even the lower instances. This is not

going out of Nature for aid—where, certainly, it is not to be found—but merely borrowing from the higher instances in one class of effects, to secure the impressions (*to be worked by inferior means*) demanded by the eye in any of the lower instances; and which, though perfectly satisfactory in Nature—the proprieties of which are seldom challenged—could not be considered as satisfactorily translated under the most rigid attempt at copying.

After the necessity of this system has been felt, and the consequent impression amply proved in practice, that it has been carried to too great lengths, and been made to violate that sense of the proper which is one of the most constant and unfailing concomitants of the highest genius, is too true; but the uses of any system cannot be fairly measured by its abuses, nor by its failures in improper and imbecile hands; and Sir Joshua Reynolds, in advocating that part of Art which may be characterized as rules and principles, has described it as an armour, encumbering only to the weak, but adding a still further efficiency to the strong.

I will now, as nearly as my memory will serve me in doing so, give you an instance—an extraordinary one—in which this extension of phenomena has been applied to the realization of the appearances of sun-light.

In order to be fully understood, I must take from a picture of very extraordinary power and pretension, and through which the same principle was extensively and dazzlingly diffused, one part only. This part, then, consisted of a large mass of buildings, with red-tiled roofs, dormer windows, chimneys, &c. The fronts were of a brilliant light yellow sandstone, with dressings of white marble, and white pilasters; greyish roadways, and backed by the brilliant pearly-coloured smoke reek of a large city.

The painting of this was effected in the following manner. The whole mass—excepting the background—was laid in with perfectly pure and brilliant white. The whole of the drawing, details, light and shade, &c., of the red roofing, chimneys, and roof-windows were effected by lines and hatchings of a brilliant red. This certainly gave to the roofs the appearance of tiling, and to the chimneys that of brickwork under high illumination.

The same process carried on over the fronts, by means of a modified series of rather brilliant yellows, communicated to them sufficient colour to realize the conviction that such fronts were composed of some yellow stone, notwithstanding the details only possessed really the colour.

The pilasters and stone dressings having, up to this point, received no more attention than was necessary to secure their outlines, returned a brilliant white: they were left in what then appeared a rather crude state as regards colour, which by this time has, by a few years' age, received sufficient warmth to harmonize it with the surrounding blaze of pure and lustrous colour. Another circumstance in this apparently unsubstantial and licentious piece of painting—for it was at the time considered such—fully indicated to the initiated the degree of attention which the painter had previously given to those phenomena of nature unapproachable by the copying process, and recommended, and only admitted as legitimate Art, by those whose sole cry is, "Put your palette on your thumb, and go to Nature," and whose whole exertions in Art may be very well termed laborious idleness. The circumstance I allude to was the radiation from the superior light of the pilasters over the near surrounding details, which were hardly perceptible—except at some distance—as they approached the pilasters themselves.

There were again some masses of what the eye at once felt to be grey, near, and to give the necessary brilliancy to the principal light; but in no instances were such masses effected by a colour colder than amber, and citrines closely verging on this colour: the glow of the principal passage being quite equal to returning to the eye transparent tints of amber as grey; and the subordination of inferior to superior parts rendering it also necessary.

I do not mean by the introduction of this subject to even infer the necessity for practising this extent of exaggeration upon all occasions. It may be described as a sharp, very effective, and consequently dangerous, instrument, and only useful in extreme cases. But I most readily acknowledge my honest conviction that exigencies in

complicated and impressive Art may frequently occur, in which the necessity for the adoption of an equal amount of license may be determined on by some mode of measuring the comparative value in FINE ART, between BRICKS AND MORTAR AND SUNSHINE.

These and many other subjects may be introduced, and amongst them some more interesting ones than stone walls and red-tiled houses; but your own ingenuity will enable you to apply the same principle to other cases. And, added to which, I feel that I am drawing towards that point at which it becomes necessary to draw the line between a letter which may be too short to be explicit, and too long to be read; and I feel this latter point to be a matter of some importance, as there still remains upon my writing-table, UNREAD, that long, very long, letter which I received when last with you in Wales.

I am, dear Sir,

Yours truly obliged,

J. B. FINE.

London, May 6, 1840.

PICTURE SALES.

DURING the year 1845 the number of pictures imported into the United Kingdom, according to the return of the Customs, amounted to 14,901!

Of this immense number there could have been but very few truly fine pictures, no collection of the slightest consequence having appeared. A small portion may have been purchased abroad by real connoisseurs for their private possession. Some modern pictures formed part of the mass, as there is a growing desire to acquire the works of the modern Dutch and Flemish school; and a tolerable sale for those that have the two qualifications of laboured detail and moderate price. The finer works of the existing school bring prices in their own countries quite equal to those they can command here. Of this class of Art there have been two sales during the month: one at Phillips's in Bond-street, and the other at Foster's in Pall-mall. The specimens were of very middling quality; but still they are of a more wholesome character than the generality of picture sales comprise.

The collection above alluded to, which was sold at Phillips's, we believe to have been imported by the same dealer whose annual gatherings have been attributed for years past to counts and barons, as well as Polish ladies. We therefore congratulate him—and take some little merit to ourselves—that these ridiculous and barefaced designations, unfounded in fact, are laid aside, and that his sales are now advertised simply as "collections," without the abuse of forged adjuncts.

After this digression let us consider the enormous number of pictures not accounted for, their pretensions, and their ultimate dispersion. The greater portion of the 14,901 must be regarded as inferior or worthless trash—copies or the refuse of the ancient schools. The dispersion among buyers of so large a number comes like a blighting east wind upon the incipient beginnings of our own race of artists. The blind cupid which gives £10 or £20 for one of these samples of rubbish takes that amount from some young painter whose works are far beyond the mock original in artistic skill. If we calculate that 14,000 of the last year's importation have taken out of the pockets of the public the sums of only £10 each, it produces an amount almost frightful to contemplate, wasted as to the legitimate purposes of Art; and greater in amount in one year than the whole sum spent by the London Art-Union since its formation.

The sales of the past month have been as plentiful as ever, but there are some gratifying features: the difficulty of selling at anonymous sales is increased, much inferior prices are obtained, and some of these sales have taken place without a single picture having been sold to a private purchaser.

As another symptom of a mending system, and honourable intentions, we observe that Mr. Dawson, auctioneer, of the Old Jewry, employed to sell Mr. Frederick Webb's collection of pictures, bronzes, &c., in Langham-place, announces that he does not permit any item not absolutely belonging to the late proprietor to be introduced into the sale. We have no doubt the force of example will compel others who have been less

scrupulous to change their tactics and imitate so pure a proceeding. Here, too, we may take some credit to ourselves.

At Messrs. Christie's, on May 2, three pictures were offered for sale, which were formerly in the collection of the Duchess de Berri:—A Family Scene, with Accessories, by candlelight, 'Schalken, very small size, 255 gs.; 'Landscape and Tower,' J. Ruysdael, 280 gs.; and 'Breeze at Sea,' Backhuysen, 300 gs. We do not know if they were actually sold, as no names of purchasers were announced, according to custom. All we could hear was, when the clerk asked Mr. Manson for the name of the buyer of the first lot, he replied, "I'll tell you presently;" and to the second and third he cried, "Ditto."

A sale of some importance has taken place at Phillips's, being the cabinet of M. Duval, of Geneva. It comprised 120 pictures, mostly of small dimensions, and probably true specimens of the various names to which they were attributed, but generally very secondary examples of each master's skill. The prices some of these small pictures obtained is a new proof of the increasing value of really true and fine works whenever they are attainable. We subjoin the amounts at which those were bought which possessed the greatest attractions of rarity and quality:—Karel du Jardin—'Landscape and Cattle,' £1365; Karel du Jardin—'Landscape with a Sportsman,' £1150; Karel du Jardin—'Small Circular,' £283. 10s.; Denner—'Head of an Old Man,' £490; Denner—'Head of an Old Woman,' £382. 16s.; J. Ruysdael—'Landscape,' £630; Greuze—'L'ivrogne,' £399; A. Ostade—'Exterior of a Cabaret,' £946; F. Mieris—'Portraits of Himself, Wife, and Son,' £946; Rembrandt—'Resurrection of Lazarus,' £1165; Vanderheyden—'Westerkerk at Amsterdam,' figures by A. Vanderveide, £1018. 10s.; A. Vanderveide—'Cattle among Ruins,' £907. 10s.; A. Cuyt—'Cattle,' £1260. These were the highest prices of the principal pictures; the others, of lesser consequence, brought adequate sums: the sale altogether amounted to £19,519.

It is equally gratifying to record the prices obtained for a small collection of English pictures, in a sale at Messrs. Christie's, on the 16th of May: Lot 22. 'Small Cattle Picture,' T. S. Cooper, 50gs.; 23. 'Small Cattle Picture,' T. S. Cooper, 50gs.; 25. 'Ruins of Pompeii,' Hoiland, 34gs.; 26. 'Cattle,' T. S. Cooper, 77gs.; 27. 'Plymouth,' Condy, 34gs.; 28. 'Ramsgate,' G. Chambers, 83gs.; 29. 'The Nativity,' J. P. Davis, 30gs.; 30. 'Cattle (large upright),' T. S. Cooper, 110gs.; 31. 'Cattle (large upright),' T. S. Cooper, 102gs.; 32. 'View in Devonshire,' J. P. Pyne, 34gs.; 33. 'Swansea,' G. Chambers, 80gs.; 34. 'Waterfall,' T. Creswick, 68gs.; 35. 'Cattle (scene in the Highlands),' T. S. Cooper, 140gs.; 36. 'Mythological,' J. P. Davis, 11gs.; 37. 'Windsor,' J. B. Pyne, 120gs.; 38. 'Mount St. Michael,' G. Chambers, 160gs.; 39. 'Large Woody Scene, with numerous Cattle,' T. S. Cooper, 355gs.; 40. 'The Border Raid,' T. S. Cooper, 200gs.; 41. 'Salisbury Cathedral, in a large Landscape,' J. Constable, 420gs.; 42. 'Large Landscape' (Dedham), J. Constable, 340gs.; 43. 'Italian Church Interior,' Sir A. Callcott, 91gs.; 44. 'Bay of Spezzia,' Sir A. Callcott, 201gs.; 45. 'Grand English Landscape,' an early picture, Sir A. Callcott, 190gs.; 46. 'Lance and his Dog,' Sir A. Callcott, 57gs.; 47. 'Milton and his Daughters' (sketch), Sir A. Callcott, 21gs.; 48. 'Seashore' (sketch), Sir A. Callcott, 134gs.

Sta.—Being under the impression that the Fine Arts sustain much injury from a set of unprincipled knaves, calling themselves picture-dealers, who periodically travel through the country with their trash, it pleased me to find last year you effectually exposed one of the tribe, in the person of a Mr. Morris; and I now wish to call your attention to another, located, I believe, at Sheffield, whose tricks are no less apparent; he is now travelling with his stock in trade, containing a Cuyt, Poussin, Ruysdael, Guido, Wilson, Cooper, R.A., and others, figuring from fifty to two hundred pounds each; and, although they have but slight pretensions to the names they bear, they are in that condition as to be likely to deceive the uninitiated, particularly as his system of doing business is to put a high value on "your pictures" in exchange, taking care, nevertheless, to draw as much money as the two exchanges are worth.

I am, Sir, your obedient servant,
May 15, 1846. A SUBSCRIBER.

VISITS TO PRIVATE GALLERIES.

No. XII.

THE COLLECTION OF JOHN WALTER, Esq.
Of Bearwood, Berks.

IN the county of Berks, about two miles from Oakingham, and seven from Reading, there is a wide domain, called BEARWOOD, forming part of what was formerly a portion of Windsor Great Forest. It is presumed to have received its distinctive appellation from having been, at one period, a portion of the possessions of a family named Beere, or Bere, now dwindled down to a very humble condition, and living at some distance from the spot which still recognises their cognomen. These forest-wilds have been planted within a few past years, ornamental grounds laid out, and a mansion has been erected. Here now, in unostentatious but elegant retirement, resides a gentleman whose influence in the world may be envied by sovereigns, and whose opinions sway the destiny of mankind by the most extended and powerful engine of civilization that has ever existed. The "mighty Monarch of the Press," in his country abode, becomes the *beau idéal* of an English squire—actively occupied with no other apparent purpose than to exercise the most pure and active benevolence in his own vicinity. The improvement of his lands, by planting, draining, and farming, affords occupation to the agricultural labourers of the district; and this employment of his ample fortune has created a population where, not long ago, there was a barren waste. But genuine philanthropy never does good by halves: while providing for the temporal necessities of humanity in the surrounding neighbourhood, the first great duty of our existence—the worship of God—has not been omitted. For this holiest of purposes Mr. Walter has, within the last year, erected and endowed, at his own expense, a handsome church, situated a short distance from the mansion. Placed on a considerable elevation, it is a landmark for miles around; on a nearer view it appears no stunted edifice—no lath-and-plaster or combed imitation of the solid works of antiquity—but is a good substantial stone edifice, with a handsome tower, whose embattled parapets and pinnacles rise high above surrounding trees. It is of the Pointed Gothic, and sufficiently decorated with the ornaments of the period. The interior is spacious and well arranged; the seats have carved finials to the stall-ends; the floor is paved with encaustic tiles, having devices of armorial bearings, among which those of our beloved Sovereign are most conspicuous; the roof inside shows its timber construction; and the church is, besides, adorned with handsome painted glass windows. The lover of ecclesiology will here find his views carried out by an enlightened mind and a liberal hand.

These remarks will not be considered foreign to the purpose of our "Visit;" it cannot fail to produce earnest gratification to find so much that is truly excellent combined with a fervent love of the Arts; and to encounter sure evidences of taste in connexion with that which, by collecting many choice works of the great masters, has made Art a perpetual luxury.

The pictures possessed by Mr. Walter are hung in three principal apartments of the mansion *en suite*—the drawing, middle, and dining rooms: they are on the ground floor, and of ample proportions. The house being erected on an elevated plateau, the view from the windows looks over extensive park-like grounds, with a gentle descent to a piece of ornamental water. It would be superfluous to say these noble rooms are elegantly furnished. We give a detailed account of the pictures, merely omitting some family portraits.

IN THE DRAWING-ROOM.

CANALETTI. 'The Doge's Palace.'

MOUCHERON. 'Rocky Landscape,' a very fine example, with figures by A. Vanderveide, from the collection of Lord Gwydir.

BERCHEM. 'Landscape and Figures.' This is one of his capital works, and formerly graced the Poulain collection. Cattle are seen traversing a stream in front, which passes under a bridge; they are followed by a female on a white horse, and a shepherd, also on horseback, playing a lute or pipe. The subject is closed partially to the right by rocks and trees: a mountainous country

is seen on the left. It is impossible to speak too highly of this charming picture, which unites in perfection all the beauties of the esteemed painter. LE NAIN. 'Three half-length Figures looking at a Globe.'

PYNACKER. 'Landscape and Figures—Embarkation on the Banks of a River.' So beautiful a specimen is rarely seen of this artist.

BERCHEM. 'Winter Scene, 1652.' This picture forms a very appropriate companion to the one we have just described; and the two pictures may fairly be named, 'Summer' and 'Winter.' The one portrays all the rich and golden glow of sunny warmth, and the other every effect of chilling cold. This beautiful and singular picture was the great ornament, for many years, of the cabinet of Van Helsen, of Amsterdam; and afterwards graced the gallery of Cardinal Fesch. It is in the most perfect preservation and freshness—full of appropriate figures of men and horses, and rich in accessories; painted with the most ready and free touch, notwithstanding its elaborate manipulation.

FERO. 'Fair outside a City,' decorated with a profusion of figures.

PATRI. 'Landscape and Ruins of a Temple.' A classical composition.

J. and A. BOTH. 'Landscape and Figures.' We need not say that this is of broken mountainous scenery, with trees, water, and winding roads—as all Both's subjects are nearly similar. It is in every way one of the most perfect works of the conjoint masters, and of an important size.

WYNANTS. A delightful little picture of one of his usual scenes—true to natural representation of a broken sandbank, adorned with figures by Lingelbach.

P. DE HOOEN. A purely Dutch villa is here represented standing in an equally Dutch garden; a lady and gentleman promenading, and other figures playing at ninepins. A capital work, with all the daylight effects for which this painter's pictures are so much coveted.

J. WRENN. 'A Seaport, with an Edifice of Roman Architecture.'

CANALETTI. 'View of the Rialto.'

BREKELINKAMP, 1654. 'An Interior—a Servant is showing some Slices of Fish to a Lady.' An exquisite picture that would grace a higher name.

PAUL POTTER, 1647. We hardly know how to do justice in describing this superb picture. Of its class it is perfection; and it may safely be pronounced to be the finest example, in England, of this surpassingly great cattle-painter. As he died at an early age, his true pictures are extremely rare; the immense elaboration of their pencilling made their production a matter of lengthened labour. The subject is composed of three cows—one of which is lying down in front, another to the left hand is standing with the hinder part towards the spectator, and the third is represented turning the head and lowering. The composition of the group is admirably arranged for variety; and the management of the colours affords the most beautiful charms of chiaroscuro. A stunted tree, to which some rails are attached, completes the subject on the right hand. But what can we say of the execution, the finish, the lustre, and the solidity it combines? The texture throughout is so masterly that it leaves nothing to be wished for. If it were placed in juxtaposition with the most admired cattle-painters of our day, it would reduce their productions to utter flimsiness: such is the force of the impasto in this enchanting work. It came originally from the collection of the Burgomaster Hoguer, of Amsterdam, from which it was obtained by Mr. Buchanan; and a particular account of the means he employed to obtain it is given in the second volume of his "Anecdotes of Painting." It was afterwards in the collection of Watson Taylor.

C. DURANT. 'Interior, with Figures.' This picture is very similar to the compositions of Adrian Ostade, of whom Durant was a pupil. The subject comprises a domestic scene, composed of two men, a woman, two children, a dog, and a cat.

KAREL DU JARDIN. The recent sale of Mr. Duval's pictures proves in how great an esteem this agreeable and elegant master stands in the opinions of the connoisseurs at the present time. The picture we now notice is a very capital work, and rather larger than is usually met with. The composition has figures crossing a stream in the foreground; a bridge on the left spans the stream, and under its arch are other figures bathing. An

antique château and various graceful details complete an important and rather complicated composition, but conducted into unity with the most perfect skill and grace.

MIDDLE ROOM.

VAN VLIET. 'Interior of a Church.'

PERO. 'Landscapes and Figures.' Two very fine specimens, formerly possessed by Lord Gwydir.

ART DE VOYS. 'Head of a Man.' A small picture from the Choiseul Collection.

SCHALKEN. 'Head of a Man.' Also a small picture. He is represented holding a glass, in which is a lemon partly peeled and hanging over its edge. Of the most careful finish.

SIR T. LAWRENCE. 'Portrait of a Gentleman.'

W. MIERIS. 'The Apothecary.' This picture is one of those magical performances of the Dutch school which create the despair of living painters. A woman is paying the apothecary for a bottle of medicine. The story is arranged as seen at a window, under the sill of which is a sculptured bas-relief. In the background the shelves of an apothecary's shop are filled with the bottles and jars of his profession. The extreme finish of a plentiful string of poppy-heads hung by the window side, and of the bottles and metal basket on the sill, is wonderful. A fracture in the stone of the sill, extending into the sculptured bas-relief, is perfectly illusive; and, if a careful examination is made of the stonework forming the window casing, the channelling of the chisel in squaring the stones is discoverable over the entire surface. The colouring is of the delicate and somewhat monotonous tone which distinguishes this painter's works from those of his father, F. Mieris. From the Cremer Collection.

ALBERT DÜRER. 'Head of a Bearded Man in middle age, holding a flower in his hand,' said to be a portrait of himself, formerly possessed by Sir T. Lawrence.

SASSO FERRATO. 'Virgin and Child.' A graceful composition.

GONZALES COQUES and ARTOIS. 'A Pic-nic Party,' evidently family portraits. A lady and gentleman, with their children, preparing to perform music; a lady holding a music-book, and the other juvenile persons with a viol de gamba, flute, violin, and guitar. One of the most choice works of the master, with the scene "champêtre" painted by Artois with unusual care and delicacy.

STEENWYCK. 'View of a Palace.' Minutely elaborate, and in high preservation.

ALBANO. 'Christ and Mary at the Sepulchre.' From the Orleans Collection. A small oval picture, perhaps not more than ten inches by eight, but of great consequence. With a finish and brilliancy having great analogy to the execution of Vanderwerf, this little gem unites the peculiar graces of Albano and the elevation of conception which distinguishes the Italian school. It was purchased in 1798 by Mr. Maitland from the Orleans Gallery for 150 guineas. Its present pecuniary value may be guessed at.

D. TENIERS. 'Two half-length Figures of Boors, one holding a pitcher.' A small picture of great excellence.

F. MIERIS. 'Portrait of Himself.' This small picture, scarcely seven inches high by five inches wide, has always been considered one of his most perfect works. He represents himself leaning on a stone balustrade, on which he has painted his name and the inscription, "Etat 32, 1667." He is dressed in a black cap, with a pale-coloured cloak, holding a palette: an easel in the background. It is particularly praised by Descamps, when it was in the Collection Van Slingelandt, and it has since adorned those of the Marquis Menares, and M. Goll, of Amsterdam.

TERBURG. 'A Composition of three half-length Figures.' A lady is pouring a glass of liquor from a tankard. An excellent specimen of the master.

HOBDEMA. 'The Mill.' One of the capital and most important works of this unrivalled painter of forest scenery. It is a composition full of subject, representing a water-mill: the site is woody, and some magnificent groups of trees are on the right side of the picture. The water is artistically conducted down to the bottom, where a woman is leading a cow to drink. It is an engraved picture, and was formerly in the possession of Lady Hampden.

V. HELST. 'The Schoolmaster.' A small cabinet picture.

L. CRANACH. 'Portraits of a Lady and Gentleman in Antique Attire,' attributed to this early master.

OONTERVELD. 'An Interior.' A gentleman is represented asleep, a female is tickling his nose, and a man blowing into his ear through a horn. Treated with the humour of Jan Steen by a more elaborate pencil. The background has a staircase with effects of light worthy of De Hooze.

MAAS. 'Portrait of a Lady in Black.' From the collection of Lord Radstock.

IN THE DINING-ROOM.

PLATZER. 'Samson and the Philistines' and 'The Companion.' These are two very remarkable pictures. They are composed of an abundance of figures in active movement, of brilliant colours and elaborate finish.

MODERN VENETIAN. 'Figures Reading a Letter.'

J. OSTADE. 'Large Landscape, with many Figures.' From the collection of Lord Gwydir.

MIGNON. 'Fruit Piece.' An excellent specimen.

ZORG. 'An Interior, with Figures and numerous Domestic Utensils.' From Lord Radstock's collection.

(Unknown.) 'Gustavus Adolphus on Horseback, with Allegorical Figures.'

We have the gratification to state that we shall continue our series of "Visits to Private Galleries;" and, probably, in our next describe the Gallery of the Marquis of Westminster.

The extensive Collection of Lord Northwick, and the Gallery of Sir Robert Peel, Bart., at Drayton Manor, are in preparation for ensuing numbers of our journal.

THE ART-UNION OF LONDON.

The general meeting of Subscribers took place in Drury-lane Theatre, on the 29th of April. It was densely crowded—boxes, pit, and gallery being completely filled; while upon the stage were the Committee and other persons more directly interested in the proceedings of the day. The chair was occupied by his Royal Highness the Duke of Cambridge; and the speakers were—Lord Montague, Thomas Wyse, Esq., M.P., Sir James Lushington, Mr. Sergeant Thompson, Mr. Hurlstone, and Mr. B. B. Cabell. The speeches were, however, brief—all but that of Lord Montague, who addressed the meeting at some length, and with considerable point and eloquence. His lordship alluded to the vast advantages that were diffused by Art-Unions, not only amongst artists and their families, but also throughout the entire range of society. He trusted that—for the sake of a large body of meritorious persons, for the sake of the best interests of society generally—opposition would pass away, and Art-Unions be legally established on a permanent basis.—Mr. Wyse explained the advantages which had resulted from the establishment of Art-Unions—the spread of taste, the increase of private patronage, and the advancement of Art; and assured the Society that no efforts should be wanting on his part to obtain a successful issue in the struggle now pending.

The Report, which was read by George Godwin, Esq., F.R.S., the Hon. Sec., is an excellent document; although sufficiently condensed, it was largely explanatory; alluding to all the proceedings during the past year; giving full information concerning all matters which the subscribers desire to be acquainted with, and holding out very cheering prospects for the future—if no "untoward event" should occur to dry up the channels of one of the most useful and important Institutions of modern times.*

* We presume that this carefully condensed, ably written, and highly judicious Report was the production of George Godwin, Esq., F.R.S. and S.A.—the excellent and indefatigable Hon. Sec.; for, at a meeting of the Art-Union Committee, the following resolution was passed:—"That this Committee express their most cordial thanks to Mr. Godwin for the very able report he drew up for the Art-Union at a time when there was the greatest necessity for insisting upon the important objects of the Institution; and also their conviction that the many excellent suggestions contained in it produced the most decisive effect upon the public mind."

At the outset of our remarks we are bound to express the grateful sense which the Society entertains of the services of the Committee, and especially of those of the Honorary Secretaries; for ten years they have laboured incessantly—expending much time, thought, and labour solely for the public good. Let the issue of the pending trial be what it may, their exertions have not been in vain: they have achieved incalculable benefits for British Art, and their reward cannot be taken from them—the consciousness that a large debt of gratitude is owing to them by the Artists and the community.

As this article must necessarily extend to some length (including, as it will do, a list of the pictures selected; and, probably, a report of the debate in the House of Commons), we shall content ourselves with giving a few extracts merely from "the Report." It first alludes to the great increase of funds available for the purposes of the Society; from the first meeting in 1837, when the amount subscribed was £489, to the year 1846, when it has reached no less a sum than £16,979. 11s., being £1000 more than it was in the year 1846. The Report then enumerates the various arrangements entered into during the past year to meet the views of the subscribers; refers to the several plates finished or in progress; the proposals for executing statues in marble; those which have resulted in the distribution of prizes for cartoons, gems, &c.; the publication of a lithographic print from Mr. E. M. Ward's admirable picture; the engravings, in hand, from Macleise's 'Spirit of Chivalry,' Frost's 'Sabrina,' &c.; the production of a statuette, in "porcelain-statuary," by Messrs. Copeland and Garrett, from the statue of Narcissus, by Gibson; the medal of Chantry, executed by Wyon, R.A.; and that, by W. Wilson, commemorative of Wren; adding the gratifying fact that, "with a view to promote the connexion between Manufacturers and Art, the Committee propose to produce some work of acknowledged excellence in cast iron;" and stating that which cannot fail to satisfy all parties, that the following gentlemen have been added to the Committee:—Rev. Henry Milman, Colonel Fox, M.P., Thomas Wyse, Esq., M.P., and George Dodd, Esq., M.P. The reserved fund now amounts to £1946. 10s.

The following is a statement of the receipts and disbursements:—

16,127 guineas received, £16,979 11 0	
Sum for purchase of Pictures, Sculpture, &c.	£9,750 0 0
Ditto for Bronzes	450 0 0
Ditto for Medals	200 0 0
Ditto for Porcelain Statuettes	150 0 0
Ditto for Cameo	60 0 0
Ditto for Lithographs	120 0 0
Do engraving, &c., of 'Jephthah's Daughter'	2,530 8 0
Ditto for Outlines	1,530 0 0
Total expended in works of Art	14,790 8 0
Expenses:—Printing, Advertisements, &c.	2,189 3 0
	£16,979 11 0

The Report then proceeds to comment on the present position of the Society; this is done temperately and most judiciously, and we also think conclusively.

"The Art-Union of London was established to extend a knowledge and love of Art throughout all classes of society, and affects the highest interests of the community as well as the Arts and Manufactures of the kingdom. By placing specimens of good Art within the reach of all—making the eye familiar with forms of beauty—the latter must necessarily be benefited. The great end of Art, however, is to develop the mind, to refine and exalt it. By means of these Associations its sphere will be enlarged immeasurably, and on this high ground, therefore, it is that they should be aided. The elevation of Art is but the means; the elevation of mind is the end. The operation of our Association is to advance Art by the improvement of public taste, and to advance civilization by the improvement of Art."

"To the fact that this Society has already much improved public taste, has encouraged meritorious artists, and brought them forward more rapidly than other means would have done, and generally effected good, Mr. Eastlake bears ample testimony in his evidence. We may confidently assert that most of those who will be the leading artists of England, ten or fifteen years hence, will owe something to the Art-Union of London. In the class of history-painting it can hardly be denied that a great improvement is visible in our Exhibitions, and must be ascribed to this Association. Private patronage has increased, public enjoyments have been afforded: instead of injuring the print-publishers, as was asserted, Mr. Dominic Colnaghi proves that the reverse is the case; electrotypists, printers, carvers, frame-makers, and others, have all been benefited. And against this catalogue of advantages resulting from the Association there

is nothing to be urged, after an existence of ten years, but a fear on the part of a very few individuals that something disadvantageous may possibly result.

"Good Art cannot be too cheap; the great aim should be to make cheap Art good."

"It has been urged that the purchase of low-priced pictures by the Art-Union is injurious to high Art, and tends to increase the number of inferior works in our exhibitions. The desire already mentioned, to imbue with a love of Art, and offer intellectual and elevating pleasure, to as large a body of persons as possible, renders it necessary that the number of probable advantages should bear a sufficient proportion to the number of subscribers, to induce those to join who on other and higher grounds might refuse to do so. The first inquiry is, how to obtain a large number of subscribers in order that Art may be encouraged. The question is not simply, how the subscriptions may be best expended, with a view to this, but how they may best be obtained and best expended. The gradual increase of the number of large prizes is kept in view by the Committee. Still they cannot admit that none but high-priced works should be encouraged. A small picture may display talent and give pleasure equally with a large one. A sketch or model which embodies an idea or shows taste is none the less valuable, in the proper sense of the word, because it may be obtained for a few pounds. A reference to the biography of artists will show how important to their progress were the small sums they received for their earlier works, and that but for this encouragement, greater things, which afterwards did honour to their country, must have remained unattempted."

The Report was heard with great attention throughout, and at its conclusion the audience testified their approval of it by general and cordial applause.

The Prizes were thus distributed: they consisted of works of Art of the total value of £9,750, &c.—

- 30 Works of Art of the value of £10 each.
- 40 Works of Art of the value of £15 each.
- 30 Works of Art of the value of £20 each.
- 30 Works of Art of the value of £25 each.
- 25 Works of Art of the value of £30 each.
- 25 Works of Art of the value of £40 each.
- 14 Works of Art of the value of £50 each.
- 14 Works of Art of the value of £60 each.
- 12 Works of Art of the value of £70 each.
- 10 Works of Art of the value of £80 each.
- 6 Works of Art of the value of £100 each.
- 4 Works of Art of the value of £150 each.
- 2 Works of Art of the value of £200 each, and
- 2 Works of Art of the value of £300 each.

To these were added, twenty bronzes of the 'Youth at a Stream,' fifty statuettes of 'Narcissus,' thirty silver medals of Wren, and 258 lithographs: making in the whole 517 works. The total sum thus appropriated, including the cost of outlines and engravings, is £14,744. 15s. 6d.

We append a LIST OF THE WORKS OF ART SELECTED BY THE PRIZEHOLDERS, brought up to as late a period of the month as we could manage. It will be observed that by no means the whole of the selections have been made:—

Prize of Three Hundred Pounds.—'The Fainting of Hero,' A. Elmore, R.A.; 'Soft hour which wakes the sigh and melts the heart,' F. Stone, £392. 10s.

Prize of Two Hundred Pounds.—'High Altar of the Church of St. Antoine,' D. Roberts, R.A.

Prizes of One Hundred and Fifty Pounds.—'The Gow Chrom conducting the Glee Maiden,' R. S. Lauder, R.A.; 'Leaving Home,' T. F. Marshall, R.A.; 'The Woodland Ferry,' F. R. Lee, R.A.; 'Christ raising the Daughter of Jairus,' E. H. Corbould, N.W.C.S.

Prize of One Hundred Pounds.—'The Croppie's Grave,' H. M. Anthony, S.B.A., £190; 'Ye Daughters of Israel,' M. Le Jeune, R.A., £105; 'The Interior of the Church of St. Ours at Leches,' A. E. Goodall, B.I.; 'Young Gamblers in the Forum Romanum,' F. Y. Hurstons, S.B.A., £105; 'Wallace and his Schoolfellows at Dundee,' J. Phillip, R.A.

Prizes of Eighty Pounds.—'The Disobedient Prophet,' J. H. Wheelwright, R.A.; 'Italian Boys,' G. Stevens, S.B.A., £100; 'Abraham entertaining the Angels,' J. Linnell, B.I.; 'Arrival of Fishing-boats,' &c., A. Clint, S.B.A., £100; 'Reading A Merry Tale,' J. C. Hook, B.I.; 'View on the Wye,' A. Penley, N.W.C.S.; 'Bolton Abbey,' P. De Wint, W.C.S., £70; 'Oliver Cromwell at Thurlow's Chamber,' W. Carpenter, jun., R.A., £90; 'The Fair at Scharnbach,' J. Zeitter, S.B.A., £105.

Prizes of Seventy Pounds.—'Do re mi sol fa,' J. Abelson, N.W.C.S., £73. 10s.; 'Summer Evening,' W. Shayer, S.B.A., £73. 10s.; 'The Moment of Trial to the Faith of Abraham,' &c., H. L. Smith, R.A.; 'Rustic Figures, with Cattle,' W. Shayer, S.B.A.; 'Harvest Time,' W. Witherington, R.A.; 'Scene near Hovey,' E. Hassell, S.B.A.; 'A Spanish Peasant Girl,' F. Y. Hurstons, S.B.A., £53. 10s.; 'Lady Elizabeth Fielden Pleading,' &c., A. Jerome, R.A., £65. 5s.; 'O, Jeanie Fair—Burns,' T. Brooks, R.A., £63.

Prize of Sixty Pounds.—'East Indianman,' T. S. Robins, N.W.C.S., £65; 'Ashford Mill,' F. R. Lee, R.A.—B.I.; 'Sheep Washing,' H. J. Boddington, B.I.; 'A Pond near Byfleet, Surrey,' S. R. Percy, R.A.; 'Master Pryme Searching Abraham's Pockets,' E. Crowe, R.A.; 'The Fiery Cross,' B. R. M'lan, R.A.; 'Gipsies on the Skirts of the New Forest,' W. Shayer, S.B.A., £83. 5s.; 'Okehampton Castle,' F. R. Lee, R.A.—R.A., £73. 10s.;

'Gaston de Foix before the Battle of Ravenna,' F. R. Pickersgill, B.I.; 'The Death of Cardinal Beaufort,' J. Gilbert, B.I., £105.

Prizes of Fifty Pounds.—'Love in the Highlands,' A. Fraser, R.A., £52. 10s.; 'Rocky Landscape,' J. Tennant, S.B.A., £52. 10s.; 'The Ferry Boat,' J. Wilson, jun., S.B.A., £50; 'Snowdon, from Capel Curig,' E. Hassell, S.B.A.; 'Landscape and Cattle,' H. B. Willis, R.A.; 'The Village Forge,' G. A. Williams, R.A.; 'In the Pool,' Thames, C. Bentley, B.I., £47. 5s.; 'Scene in the Drive of Lord Strathford's Park,' A. Priest, B.I., £45; 'Orisclioth, Caernarvonshire,' J. B. Pyne, S.B.A., £52. 10s.; 'A Gipsy Family,' W. Shayer, B.I.; 'Sunset,' A. Clint, R.A.

Prizes of Forty Pounds.—'Scene on the Campagna of Rome,' C. Josi, R.A., £42; 'Oghenthoun, at Oberwesel,' P. Phillips, S.B.A.; 'On the Thames,' E. Williams, sen., R.A.; 'The Bath, an Eastern Scene,' A. J. Woolmer, S.B.A.; 'The Pleasance in the Olden Time,' H. Jutsum, R.A.; 'Perthshire Foresters,' W. H. Barraud, B.I.; 'Gleanings at Nately Abbey,' W. Shayer, S.B.A., £63; 'Dutch Boats off Helvestyls,' T. Robins, B.I.; 'The Flight of Stephana Calloprini,' F. R. Pickersgill, R.A., £70; 'Close by those Meads,' &c., J. D. Wingfield, B.I., £51. 10s.; 'View of the Grand Canal, Venice,' W. J. Burlison, R.A., £45; 'View in Westmoreland—Passing Shower,' S. R. Percy, R.A.; 'Nice,' W. Linton, B.I.; 'The Rustic Bridge,' J. Bateman, B.I.; 'The Glen,' J. Stark, R.A.; 'Night in the Tracth Mawr, N. Wales,' J. B. Pyne, S.B.A., £19; 'Cattle and Figures in a Farmyard,' J. Dearman, B.I.; 'The Duca Palace, Venice,' C. Vacher, N.W.C.S., £31. 10s.; 'The Old House at Home,' R. R. M'lan, R.A.

Prizes of Thirty Pounds.—'An Old Forge near Ambleside,' H. J. Boddington, S.B.A., £31. 10s.; 'Rabbit Shooting,' H. J. Boddington, R.A.; 'Portrait of Gertrude,' C. Stonhouse, R.A.; 'Landscape—Evening,' J. Linton, R.A.; 'Gossip,'—Herring, S.B.A.; 'The Mountain Maid,' W. Shayer, B.I., £45; 'At Pourville, Normandy,' W. Allen, S.B.A.; 'The Course of the Derwent,' A. Vickers, R.A.; 'Landscape and Cattle,' J. Wilson, jun., S.B.A., £40; 'Village Landscape,' J. M. Youngman, N.W.C.S., £36. 5s.; 'Rustic Figures, N. Wales,' J. J. Hill, S.B.A.; 'The Village Rivals,' G. A. Williams, B.I., £35; 'The Ferry Boat,' J. Wilson, jun., S.B.A., £50; 'A Lock on the Ouse,' S. R. Percy, R.A.

Prizes of Twenty-five Pounds.—'The Orphan Child,' J. Sant, R.A., £26. 5s.; 'The Cabin Door,' F. W. Topham, B.I., £26. 5s.; 'Juvenile Gipsies,' W. Shayer, S.B.A., £26. 5s.; 'Girl with Cattle,' W. Shayer, S.B.A., £26. 5s.; 'A Summer Morning,' H. Jutsum, B.I.; 'A Friend in Need,' J. Ward, R.A.—R.A.; 'The Student,' A. D. Cooper, R.A.; 'The Water Cart,' G. A. Williams, S.B.A.; 'A Roadside Cottage,' J. Stark, R.A.; 'Cattle crossing a Brook,' J. Wilson, jun., S.B.A.; 'The Larder,' J. Poulton, R.A.; 'The Tower of Unspunnen,' J. Wichelo, W.C.S., £26. 5s.; 'A Welsh Mill,' J. B. Pyne, S.B.A., £42; 'Gipsies,' E. Williams, sen., R.A., £40; 'Entrance to Newhaven Harbour,' A. Clint, S.B.A., £31. 10s.; 'Town and Citadel of Corfu,' F. Nash, W.C.S., £30; 'Tre Tawr, Breconshire,' A. F. Rolfe, S.B.A.; 'Summer Evening, near Bexley,' G. A. Williams, R.A.; 'Roman Tower at Martyn,' H. H. H. Horsley, B.I., £30.

Prizes of Twenty Pounds.—'Brig making for Ramsgate Harbour,' J. Callow, N.W.C.S.; 'Sandgate,' W. Evans, W.C.S.; 'River Scene near Antwerp,' H. Lancaster, B.I.; 'Eel Traps on the Ouse,' H. J. Boddington, S.B.A.; 'Lane Scene,' T. J. Soper, B.I.; 'Unloading Fish at Port,' H. Lancaster, S.B.A.; 'Loch Lomond,' W. Telbin, N.W.C.S.; 'Ruins of the Banks of the Anio,' W. Havell, R.A.; 'Homestead, with Cattle,' J. Dearman, R.A.; 'On the Medway,' V. Bentley, W.C.S., £21. 10s.; 'Antique Fountain,' A. J. Woolmer, S.B.A., £21. 10s.; 'The Tiff,' J. J. Jenkins, N.W.C.S., £21. 10s.; 'Henry VIII. and Anne Boleyn,' L. Hicks, N.W.C.S., £24; 'Waiting for the Ferry,' J. Wilson, jun., R.A., £20; 'Men-of-War at Sea—Sunrise,' J. Callow, N.W.C.S., £21; 'Mountain Scene from Portmadoc,' C. Bentley, N.W.C.S., £15. 15s.; 'An Altar in the Church of St. Owen-Dinan,' R. G. Sweeting, R.A.; 'The Stranded Coaster,' A. Webb, B.I., £31. 10s.; 'German Peasant Girl tending Cattle,' C. H. Weigall, N.W.C.S., £21.

Prizes of Fifteen Pounds.—'The Priory,' C. Simms, S.B.A.; 'Welsh Peasant,' J. J. Hill, S.B.A.; 'Scene on the Medway, near Tunbridge,' W. H. H. Heath, S.B.A.; 'Waiting for the Post,' G. H. Laporte, N.W.C.S.; 'The Errand Cart,' G. A. Williams, R.A.; 'The Cattle Ferry,' H. Shirley, R.A.; 'Dorothea,' C. Dukes, R.A.; 'The Life Guards,' A. Cooper, R.A.—R.A., £29. 8s.; 'A Welsh Mountain Stream,' H. Bright, B.I., £26. 5s.; 'The Milkmaid,' W. Shayer, S.B.A.; 'Skiddaw, from Borrowdale,' H. Gartman, W.C.S., £16. 15s.; 'Caerlaverock Castle,' W. J. Blacklock, R.A., £20; 'Indianman lying to for a Pilot,' J. Callow, N.W.C.S., £15. 15s.; 'The Young Anglers,' H. J. Boddington, S.B.A., £15. 15s.; 'Landscape and Cattle,' J. Wilson, jun., S.B.A.; 'Near Portel, Coast of France,' H. Lancaster, S.B.A.; 'Italian Boy Dancing,' O. Oakley, W.C.S., £16. 15s.; 'Cottage Girl,' R. Elliott, B.I.; 'Lancaster—Evening,' H. Mapleton, N.W.C.S.

Prizes of Ten Pounds.—'Near Dunleary,' H. Gastineau, W.C.S.; 'On the Coast, Southend,' C. Bentley, W.C.S.; 'On the Llugwy, North Wales,' T. Lindsay, N.W.C.S.; 'Old Bridge on the River Wey,' L. Hicks, N.W.C.S.; 'Sunset,' W. J. Blacklock, R.A.; 'The Sisters,' R. J. Hamerton, S.B.A.; 'A Thought for the Future,' J. Godwin, B.I.; 'Une Paysanne de la Bretagne,' Miss E. Goodall, R.A.; 'Deal from the Sea,' A. Herbert, S.B.A., £15s.; 'Asleep and Awake,' A. Sayers, R.A., £21; 'A Welsh Peasant,' J. H. Nixon, R.A.; 'Was it the work of Nature or of Art, &c.,' Mrs. Criddle, R.A.

We now carry on the history of the progress of the Bill for placing Art-Unions on a proper basis—introduced into Parliament by Mr. Wyse; and which has so unexpectedly and so unaccountably had to encounter the opposition of the Government. At the close of last month, a meeting of artists took place at Willis's Rooms, and a resolution was adopted to wait upon, and present an address to Sir Robert Peel:—the deputation from the Artists' Institute (by whom this meeting was called), we believe, the Premier has declined to receive; several members of the Society of British Artists did wait upon him, but their reception was cold; and it was known that the issue must mainly depend upon the interview between Sir Robert and the Committee of the Art-Union of London. On Thursday, the 7th of May, a deputation from this Society, headed by the President, his Royal Highness the Duke of Cambridge, and formed by Lord Monteagle, Mr. Wyse, M.P., Mr. Ewart, M.P., Mr. B. B. Cabbell, Mr. Godwin, and Mr. Lewis Pocock, had an interview with Sir Robert Peel and the Chancellor of the Exchequer, in Downing-street, relative to the continuance of these Associations. His Royal Highness opened the matter with great clearness, submitted that the Government ought at once to place Art-Unions on a permanent basis, and handed to the Premier the following memorial (which so ably comprises all the principal points of defence, that we give it entire), with a request that he would favour the deputation with an intimation of his intentions in respect of the bill now before Parliament:—

SIR,—We, the undersigned members of the Committee of Management of the Art-Union of London, beg most respectfully to request your attention to the following representations, as to the present position of this Society, with reference to the observations of the Chancellor of the Exchequer in the House of Commons; and we do so with the greater confidence, because we do not believe that a Government which has continually manifested anxiety to give encouragement to the Fine Arts in this country can entertain the purpose of stopping the course of institutions, the sole object of which is to advance the same cause.

"The Art-Union of London, since its establishment in 1837, has been the means of expending for the advancement of Art at least £90,000. In the year 1844 an intimation was received that the proceedings of this Society rendered its members amenable to the act of Parliament against lotteries, &c. Communications with Government took place, and eventually a Committee was appointed—not to inquire whether Art-Unions should be permitted to exist—but to consider the objects, results, and present position of Art-Unions; how far they are affected by existing laws, and what are the most expedient and practicable means to place them on a safe and permanent basis, and to render them most subservient to the improvement and diffusion of Art through the different classes of the community; and in the meantime a temporary act of protection was passed and subsequently renewed.

"On the 5th of August last the Committee made their report in favour of these Associations, based exclusively on the evidence given before them, which also they published, and stated their grounds for considering them entitled to call on Government for protection.

"Great, then, was our surprise, and great the dismay caused amongst the artists of this country, when the Chancellor of the Exchequer, disregarding the recommendations of the Select Committee, repudiating the principle previously conceded by Government, stated in the House of Commons that he could see nothing in the avowed purposes of Art-Unions which exempted their members from the charge which the law affixed to the supporters of lotteries.

"To you, Sir, then we appeal; respectfully but firmly we would impress upon you that, without one personal object in view, with no other aim than the extension of a love of Art among all classes of the community, and the consequent advancement of the Fine Arts in this country, relying upon the recognition of the principle of these Societies implied by Government in the renewal of the act of indemnity, and assured by the terms of the instructions to the Select Committee of the House of Commons, we have devoted a very large amount of time and labour to the management of the Art-Union of London, and have made many arrangements in contemplation of its perma-

"This meeting was presided over by Sir William Ross—the only member of the Royal Academy present; and was attended by many artists—perhaps, as many as 300; but the leaders of the Profession were not among them—a circumstance to be deplored as considerably lessening the impression likely to be made by it. On the platform, on the right and left of the Chairman, were Mr. Hurstons, Mr. Warren, Mr. Clint, Mr. Holland, Mr. Anthony, Mr. Buss, and a few others. The resolutions were passed nearly unanimously—the only opposition proceeding from Mr. Foggo and Mr. Frank Howard—one of whom never sold a picture to the Art-Union, and the other of whom sold one too many. Their objections it was impossible to comprehend; they did not adopt the shadow of argument but exhibited feelings by no means creditable to them.

ment establishment: comprising premiums for painting and sculpture, and commissions to engravers, medallists, and others.

"We come to you as fellow-workers with Government in the encouragement of British Art, and ask to be protected in the prosecution of our high purpose. We do not ask for impunity in the violation of the law; we do not seek the abrogation or suspension of any act of Parliament; we ask only for an act to declare that which a high law officer of the Crown has emphatically stated to be true—namely, that, as these Societies did not exist at the time of passing the act against lotteries, they could not be contemplated by it, and that the absence of the conflicting interest of schemers and of the public, and, therefore, the absence of any necessity for legislative protection, renders the statute inapplicable in their case. We would bring to your notice the circumstance that, in Belgium, where the law against lotteries is particularly severe, a special exemption is made in favour of these Societies. But, while we ask for such protection, we are at the same time anxious that, in order to guard against its perversion, the Legislature should reserve to itself the power of deciding what Societies shall be deemed worthy of it.

"It appears to us undeniable that, by interesting the people in the Fine Arts, and encouraging artists, not merely by providing a market for their pictures, but by public sympathy and appreciation, Art must be advanced. The operation of the Art-Union of London is to advance Art by the improvement of public taste, and to advance civilisation by the improvement of Art.

(Signed)

"ADOLPHUS, NORTHAMPTON, MONTAGUE, J. V. THOMSON, J. B. GASKOIN, R. MORRIS, H. MILMAN,	B. DICKSON, M.D. O. MORANT, H. HAYWARD, B. B. CABELL, THOMAS WYSE, W. EWART, GEORGE GODWIN, LEWIS POCOCK,
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Hon. Secs."

The issue of this interview was by no means satisfactory; the Chancellor of the Exchequer repeated his unavailing objections to Art-Unions as "Lotteries," and the Premier intimated that his opposition would arise from his belief that they prejudiced "high Art;" the result was that Mr. Wyse determined to postpone the further progress of his Bill in the House of Commons. And, consequently, the month has gone by without any advance having been made; the Committee are for the present paralysed—although, as petitions are now before Parliament from a large number of persons, among whom are many of our leading artists, we have strong hopes that the Premier, who confessedly knows nothing on the subject, and the Chancellor of the Exchequer, whose knowledge is "less than nothing," will resign their own opinions in deference to those of noblemen and gentlemen infinitely better conversant with the matter, and relinquish that opposition which they have insinuated rather than declared.

Meanwhile—although in the Commons there has been as yet no move, in the Lords there has been a small debate—the Duke of Cambridge, Lord Montagu, Lord Brougham, Lord Ashburton, and Lord Lansdowne, having declared their conviction that Art-Unions are doing good service, ought to be encouraged, and that their suppression would be a public as well as a private calamity.

We have no great alarm as to the issue: If Government permits Mr. Wyse to pass his bill, great good will be effected by it; the Art-Union Societies will be placed on a higher basis—they will receive the solemnity of the national stamp; their operations will be facilitated; their means augmented; and their character upheld; but, whether with or without the sanction of the Legislature, ART-UNIONS WILL CONTINUE AND PROCEED.

Legal or illegal—a matter of considerable doubt, to say the least, for some of the best authorities affirm that they were not only never contemplated by the law affecting lotteries, but that they do not come within either the spirit or letter of that law—one thing is at least clear, the only prosecutor can be the Attorney-General; and we are quite sure that Government will never direct him to institute proceedings against a Society properly and wisely conducted for the public good.

In case, then, of the rejection of Mr. Wyse's bill, Art-Unions will go on as they did originally; but, in the event of its adoption, their means and appliances will be largely enhanced and improved. No doubt, next month, we shall be able to report the final issue of this important trial.

CORRESPONDENCE BETWEEN THE HON. BOARD OF SCOTTISH MANUFACTURES, AND THE ROYAL SCOTTISH ACADEMY.

We have received a document entitled as above, the contents of which must excite the sternest indignation of not only every friend of Art, but of every man who in anywise regards that quality which the poet describes as the attribute of the noblest work of God. This correspondence is limited to two letters. The first is a valuable tissue in its way, the framing of which has been a subject of extensive discussion, inasmuch as the motives whence it has originated could not be openly confessed without shame—shame of that kind which makes a man feel himself in the dust at the feet, as it were, of the rest of his fellows, to be spurned by them. This stalking-horse of expediency is as follows:—

"Board of Manufactures, Royal Institution,
Edinburgh, March 19, 1846.

"SIR,—At the time when the Honourable Commissioners of this Board resolved to give the use of the South Octagon and Western Room, for the accommodation of the Royal Scottish Academy's Exhibition for this season, the Commissioners, in order to allow the Academy as much time as possible to accommodate themselves otherwise, and notwithstanding the great inconvenience that must accrue to them therefrom, as well as positive injury to their School of Design, resolved that they would be prepared further to grant the use of the said two rooms for the Exhibition of 1847, on the understanding that this permission should not be extended beyond that year, provided the Lords of her Majesty's Treasury, to whom the Secretary was directed to refer the matter, should approve thereof.

"I have now the pleasure of acquainting you that I have the Board's instructions to inform you that my Lords Commissioners of her Majesty's Treasury have been pleased, under all the circumstances of the case, to approve of the above resolution of the Board, and that the use of the two rooms will be continued to the Academy for the year 1847, but no longer.

"I have the honour to be, Sir,
Your most obedient servant,
(Signed) "THOS. DICK LAUDER,
Secretary, Board of Manufactures.

"D. O. Hill, Esq., Secretary to the
Royal Scottish Academy."

The "positive injury to their School of Design!"

"We thank thee, Jew, for teaching us that word"—for teaching us that the proximity of an Exhibition of Art is a *positive injury* to a School of Design. The Secretary to the Board of Manufactures concludes his letter in an elegant periphrasis, and states the "pleasure" which it gives him to communicate that the use of the rooms shall be continued to the Royal Scottish Academy for no longer than the season of 1847. This honourable Board—men of the race of Ishmael—we would gladly know something more of this than their letter tells us, and yet their act proclaims enough of them to all the world. Is it possible that there are men who have crept into any kind of office in the city of Edinburgh, above that of a common porter, who would seek for themselves the unenviable celebrity of offering a vicious opposition to that great *morale* upon which all good men are agreed—that has established a universal language in which there is no hostile term—for the Art of all countries is bound by one common chain—and even in the direst warfare, the Art of every country is respected, even if the people be not spared? This open enmity to the Scottish Academy must have some hidden motives. The conduct of this enlightened Board is the only instance on record of opposition to the cause of Art; and it is much to be lamented that a really distinguished body of men, such as those of whom the Royal Scottish Academy consists, should have been subjected to inconvenience by a Board who have no other way of becoming notorious with safety than by collision with them. The plea of injury to the School of Design is unfounded in fact, because the Director of that School and the principal teachers have been examined by the Board, and have asserted that no injury could result to the Schools from this cause, *but, on the contrary, that they would be benefited.* And who could for a moment doubt this? This Board is totally unfitted for the utterance of any voice in Art—inasmuch as it is utterly unequal to award its own prizes, having been compelled to have recourse to that valuable body the Scottish Academy for advice in this—to them—matter of embarrassment.

It is difficult to discover any reasonable objection in the statements of the Board to the exhi-

bitions of the Academy being continued in the Royal Institution. On this subject the letter of the Council of the Academy says:—

"The inconvenience dwelt upon by the Board appears to be the necessity of carrying up stairs such of the pictures as may be required by the pupils for copying! The Council must confess its surprise that a difficulty of this sort should even be mentioned as tending to justify to deep an injury to the artists of Scotland. As to the trifling expense attending this part of the work, the Council need scarcely say that they would be most willing to remove that difficulty, if the expense constituted any portion of it. Again, as to injury to the pictures, either from carrying a few of them up and down stairs, or from taking the whole of them off the walls and replacing them, the Academy are not less surprised that this should be seriously held out as an obstacle; for there is nothing in this operation which is not the ordinary business of custodians of galleries of paintings, exceeding in value a hundredfold those in charge of the Board; nor is it possible to say that any appreciable risk attends the operation, without implying a concession that the officials employed in it are incapable or unwilling. Looking to the very singular statements upon this subject contained in the letters of the Board, it is impossible for the Academy to forget that, in the appointment of curators of the Works of Art in the Institution building, *all Artists have been carefully excluded*; although, in that class of persons, the greatest degree of zeal for promoting the interests of Art might naturally be expected. In Munich, Dresden, and St. Petersburg, and in many of the galleries of Italy, where the magnificent collections of ancient Art are gladly made available to the well-being of its modern professors, there is not a week, scarcely a day, which does not afford the example, of the largest and rarest gallery pictures being taken down from their hangings, and placed, for facility of study, upon moveable easels, on which they are permitted to remain, for months together, without the risk or the apprehension of danger. Upon this point—of the danger attending the removal of pictures—the Academy have surely some right to state an opinion; for they cannot but remember—that the Board in its letter to the Treasury seems so totally to have forgotten—that the Ely pictures belonging to the Academy have afforded the best and most popular copies for the students of the Board; that these pictures are larger and more unwieldy, and therefore more exposed to risk by being moved, than any of the ancient pictures in the custody of the Board; and that these pictures, particularly the centre-piece of the 'Judith' and the 'Combat,' are, in the opinion, not of the Academy alone, but of the first living artists of England, of greatly superior value as studies to any picture in the possession of the Board. Yet the pictures of the Academy have been used as copies, and have been taken down and put up by the officers of the Board, for a long series of years, quite as a matter of course, without complaint and without damage, although quite unprotected by any bond or penalty, such as has been interposed with regard to the Torrie Collection."

This is a sufficient and a triumphant response to the sorry plea of the Board; and with respect to the utter exclusion of artists, let us see how their places are supplied:—The persons appointed being dependants of Mr. Macconochie, of Meadowbank, a retired judge, one of them being his clerk, and in present practice as a writer, and having already a retired salary of 100 guineas a year from Government; and the other being the VALER of his deceased brother, late sheriff of Orkney, who receives fifty guineas a year: although neither of them knows anything of pictures, and the appointments are altogether unnecessary, as an excellent curator already exists. These appointments would seem to have been made in order to give out of the public funds salaries for sinecures to the clerk and the *valer*, of £100 and £50 a year.

After a most careful perusal of the very temperate letter of the Council of the Scottish Academy, we can find nothing to justify this proceeding on the part of the Board. The letter from which the above extract is made meets every objection. We have alluded to the motives which are at the back of this matter, in reference to which the letter points, but does not state circumstances which have been suffered to exercise an evil influence on the members of the Board. We should gladly consider these influences, if the enemies of the Academy would write their book, or the Academy themselves would state the circumstances. This is a subject which, of course, cannot terminate without further notice. We shall recur to the affair, and, in the meantime—from the dark aspect of the whole business—it were vain to hope this benighted Board may in anywise be endowed with grace, wisdom, or understanding.

But once again we say the remedy is in the hands of the Scottish artists: in England, we know, and in Scotland, we cannot doubt, there exists a spirit easily roused against oppression. We have never known a case so indefensible as that of this Scottish Board.

The print will be a valuable acquisition to those who love the mountain and the moor when fatigue, not without danger, supplies a pleasure that borders on intense joy; and its merit as a work of Art will secure it a welcome among those who have never seen aught of a red-deer save his haunches.

THE SCENERY OF CENTRAL ITALY. Drawn from Nature and on Stone, with Tints, Raised Lights, &c. By HENRY COOK, Esq. M^{LE}AN, Haymarket.

Mr. Cook has vividly delineated what Felicia has justly designated Italy's *fatal* gift of beauty: he makes us feel the full force of the poet's patriotic wish, "Would that thou hadst been less lovely or more strong!" It is rarely that the landscape-painter can animate his picture with deep thought and intense feeling; it is rarely his lot to do more than suggest: but Italy seems to offer physical features stamped with intelligence; a shade of melancholy is found in its most smiling landscapes:—

"Its gloomy presence saddens all the scene,
Shades every flower, darkens every green."

But, on the other hand, desolation itself is redeemed under an Italian sky, which gives a majesty to ruin and a loveliness to decay. The wild flowers that spring from the ruined arch, the grass that obscures the fallen column, the parasitical plants that climb up the mouldering wall, have a redeeming and relieving influence which infuses a large mixture of pleasure into our associations of sadness. Mr. Cook's great merit is, that he has appreciated and realized this intellectual character of Italian scenery. We turn, for instance, to the 'View of the Bridge of Augustus, Narni.' The rich marble to which Time has given its own historic colouring, the colossal proportions of the ruins, the brilliant sky reflected in the calm water, the silence and solitude indicated by all the accessories, seem to proclaim with Solomon, "Vanity of vanities, saith the preacher, all is vanity!" but the associations with the scene are not all gloomy; the plants that have sprung from the crevices of arch and buttress wave over the ruins in sympathy rather than in mockery; they suggest the compensating reflection:—

"Art, Glory, Freedom fall, but Nature still is fair."

We dwell with the more pleasure on this plate because we have very rarely seen any delineation of wild flowers growing from ruins which was not a little repulsive, and generally more than a little, in its suggestions and associations. The painters sought contrast instead of harmony between the ruins of Art and the eternal youth of Nature; every flower, every blade of grass, every tendril of vine or gnarled bough of ivy, was "smiling as in scorn" at the decay from which it derived support. Mr. Cook, uniting poetic thought with pictorial skill, has contrived to give the foliage on the ruins an appropriateness of feeling which at once suggests that Nature forced onward this spontaneous growth as if to supply a veil which might shade the sores and bruises of her sister.

A bolder attempt at poetry in painting is made in the view of the 'Remains of the Claudian Aqueduct.' An eagle pouncing on his quarry indicates the solitude of desolation which surrounds these massive ruins; the solitary edifice seeming to stretch for miles across the trackless Campagna until, lost in the aerial distance of Italy's translucent atmosphere, it realizes the unrivalled threnody of the prophet, "How doth the city sit solitary that was full of people! how is she become a widow! she that was great among the nations and princess among the provinces!" The poet's eye has directed the painter's hand in this delineation of fallen greatness; distinct as if her figure had been painted on these decaying arches—

"Black Melancholy sits, and round her throws
A deathlike silence and a drear repose."

Turn we to the 'Lake and Town of Nemi.' What a scene of tranquil beauty. The sky is smiling in complacency on the lake that sleeps in sunshine below, and the reflection of heaven in the water is just one of those brilliant dreams which pass over the slumbering vision, arresting attention without disturbing repose.

We have not space for criticism on each separate plate; we have merely written down the thoughts immediately suggested by those opened almost at random. In the poetry of landscape-painting we have rarely met any production so intellectual

and so suggestive as Mr. Cook's lithographs; they at once display the real and develop the ideal; thought is infused into every feature of the scenery; matter is not so much subservient to mind as the guide and interpreter of mind. We have Central Italy telling its history, its thought, and its feelings, in the lines and features of its living aspect.

We have too much neglected the aid of the landscape-painter in historical elucidations. By a strange and inexplicable coincidence, the greatest events in the progress of our race seem to have been predestined to localities the most appropriate in scenery, for the mighty action destined to render them places of pilgrimage for ever. On wide plains and featureless champaigns Liberty has been cloven down; amid everlasting hills and romantic valleys the fight of Freedom has been fought and won. Grey Marathon had inspiration in every feature of its landscape; every rock, islet, and crag inspired courage into the Greeks who contended at Salamis. The Lake of Perugia delineated by Mr. Cook is an apt commentary on the tremendous conflict between Hannibal and Flaminus,—

"Where patriot valour, desperate grown,
Sought shelter in the grave."

A vitality resisting all vicissitudes of decay is a fit commentary on the energy that despaired not in the midst of defeat. Would that the same poetic vision and the same pictorial power of realization could be directed to all the localities where might and right met in deadly contest. We have received much from Mr. Cook, we hope for more; he has a high and noble ambition to achieve the poetry of landscape painting, and he has given signal proof of powers adequate to the task. Let him continue in such a career; he is one of the few who prefer Nature's mind to Nature's drapery; he has felt that her features reveal not merely a countenance but a soul. The veiled statue of Athenè, at Sais, bore for its inscription—"I am all that has been, is, and shall be, and no one has ever lifted my veil;" but, though the veil may not be raised, the intellectual observer may discover in its folds and plications the lineaments of the form that lives and thinks beneath.

THE CORREGGIO FRESCOS AT PARMA. Engraved by the Chevalier TOSCHI, Director of the Academy at Parma, &c. &c. Published by PAUL and DOMINIC COLNAGHI and Co., Pall-mall East.

We have already spoken of the engravings by the Chevalier Toschi, from the frescoes of Correggio at Parma. This enterprise, which, next to a dissemination of the works of Raffaele, is the greatest service which can be rendered to Art, has been undertaken by command of her Majesty the Duchess of Parma, with a view to the preservation of those invaluable compositions, which are already so far threatened with decay as to create just apprehensions that they might not long remain in a condition to afford accurate copies.

It is only at Parma where the greatness of this master is seen—this is the only city which he has enriched in fresco; and his works are a school in themselves, and among the most sublime efforts of human genius. These truly wonderful works of Correggio are known, but by no means in proportion to their transcendent excellence. The figures in the frescoes themselves are necessarily large, to be seen from a great distance; but, when inspected closely, by some means of ascent, they exhibit a style of pencilling and finish equal to a careful chalk drawing of the same size. It was in the year 1520 that Correggio was commissioned by the Padri Cassinensi to decorate the Church of S. Giovanni, at Parma, which great work, according to the archives, was finished in 1524. There also, in addition to several minor works, he decorated the Tribune, which was afterwards taken down for the purpose of lengthening the choir, and replaced by another, the decorations of which were by Aretusi. On the demolition of the Tribune, the Coronation of the Virgin, which formed the most important part of this fresco, was saved, and may still be seen in the Royal Library: several heads of angels also, which in like manner escaped the wreck, were preserved in the Rondanini Palace, in Rome. Of the works of Correggio in the Church of S. Giovanni, there still exist in one of the chapels two pictures placed opposite to each other—a 'Descent from the Cross' and 'The Martyrdom

of S. Placido'—painted on canvas made for the purpose, as was the case with some of Mantegna's pictures. Outside another chapel is a 'St. John the Evangelist'—a conception of the utmost sublimity. Lastly, there is the great Cupola, in which is represented Christ ascending to the Father, and the Apostles looking upwards with mingled feelings of veneration and astonishment; and in this work Correggio has produced a miracle of Art, not only for the period of its execution, but for all time. The foreshortening and the accurate anatomy of his figures were then unrivalled, for the 'Last Judgment' of Michael Angelo was not yet executed.

Magnificent, however, as were these compositions, they were yet surpassed by his 'Assumption of the Virgin,' finished in the Cathedral of Parma, in the year 1530. This work is on a much larger scale than the preceding; and here, too, according to the usual custom, in the lower part of the picture the same Apostles are introduced in attitudes of wonder and adoration, but yet their introduction is effected in a manner to distinguish them in some degree from the others. In the upper part of the composition he described a multitude of blessed spirits, grouped and disposed in the happiest manner, together with a crowd of angels and cherubs, all in action; some sustaining the Virgin and aiding her flight, others dancing, and others celebrating the glorious spectacle with shouts and songs of praise. This great work is characterized by a sentiment which, although it is much injured, yet inspires the spectator with emotions of awe and veneration.

Such are the great works which are now given to the world by the enlightened patronage of the Duchess of Parma—through the instrumentality of the invaluable labours of Paolo Toschi, who, with his school, has executed highly elaborated drawings of all these works, for the purpose of being engraved in line—which has been effected in a manner worthy of so great an enterprise.

In addition to the works of Correggio there are also four very beautiful frescoes by Parmigiano, in the Church of St. Giovanni dei Monachi Cassinensi, which are on the corbels of the arches of two side chapels—the subjects are, first, 'The Martyrdom of St. Agatha,' 'St. George on Horseback,' 'S. Lucia,' and 'S. Apollonia,' and two graceful figures of Deacons. These four pictures will form four engravings.

On the style of the execution of such of these works as are finished and have been placed before us, no eulogy sufficiently high can be pronounced: they are executed by the Chevalier Toschi and his school, aided by Professor Callegari, in the perfection of line-engraving—none, indeed, but the highest class of Art could with fidelity repeat these wonderful compositions. The undertaking will be divided into two series, and will contain forty-eight engravings, viz.—ten, rendering the Cupola of the Cathedral; fourteen, the Cupola of St. John, with three other frescoes; twenty-four, the Convent of St. Paul, and the four frescoes by Parmigiano.

It is impossible that the magnificence of these works can be understood from description; the engravings are to be seen at Messrs. Paul and Dominic Colnaghi's; and the completion of the series will altogether constitute one of the most valuable monuments of Art that the world has ever possessed.

CROSS PURPOSES. Painted by FRANK STONE. Engraved by SAMUEL BELLIN. Publisher, THOMAS BOYS.

This print is one of considerable merit and no ordinary interest: it is one of a series which the artist has painted to illustrate the passage—

"The course of true love never doth run smooth."

Here we have two youths and two maidens sitting in the porch of a pleasant cottage; they are playing at "cross purposes"—so much the picture at once tells; but much scope is left to the imagination for guesses as to the circumstances connected with the state of confusion in which it is evident the whole party is placed. The girls are very beautiful; theirs is that rustic beauty, by no means separate from refinement, which results from health and little care; for the trouble that shadows the brow of each cannot be of long continuance. The gay youth in the foreground seems well satisfied himself, and perfectly contented with his chances of success; not so is he who leans

against the lintel of the door, watching his prospering rival: one of the lasses looks upon the latter in a manner not to be mistaken; her heart is with him, but her expression conveys with it little of hope; while the buxom belle of the village, who has "the two strings to her bow," has certainly not settled her mind as to the one she is to make happy. The story is capitably told: but it is clear that cross purposes will all be made straight in time. The print is highly interesting—it is of a class of subject that will "tell" generally; it relates a pleasant story; and—no light matter—the faces and forms of the young maidens are very lovely. Altogether, therefore, this publication will add much attraction to the series which Mr. Boys is issuing. It has been very skillfully engraved by Mr. Bellin; some parts of it, indeed, are singularly fine—surpassed by very few examples of mezzotinto art.

THE VILLAGE FESTIVAL. Painted by Sir DAVID WILKIE. Engraved by GEORGE MOSSE. Publishers, H. GRAVES and Co.

This is another copy of one of the most esteemed and admired of modern pictures—the *chef-d'œuvre* of Sir David Wilkie, which adorns the National Gallery. It is needless to describe it; there are few who are not perfectly familiar with its many beauties; altogether, there has been no engraving of it so desirable as this; it is not too large—large enough for framing, but not of too great a size for the portfolio. Sufficient expression is also given to the figures. It is the production of a young engraver, whose first essay of importance we believe it to be. It is executed with remarkable fidelity and a rare blending of refinement and force. It is not too much to say that the merit of this work will at once give to Mr. Mosse a prominent position in Art, and cannot fail to lead to his employment on some work of greater magnitude.

PICTURES FROM ITALY. By CHARLES DICKENS. Publishers: BRADBURY AND EVANS.

We have rarely felt greater disappointment than on the receipt of this little volume. Such a little book! so very small! and is this (we said) all—all its author is to give us after a twelvemonth's residence in Genoa, and a ramble through France and Italy! For full ten minutes the volume lay upon our table—unread; and so ill disposed did we feel towards it (thing of few pages, but many thoughts, as it is), that we were almost vexed at being unable to put it aside altogether. Is this, indeed, all? Yes, and enough: enough to prove that, write on what subject he may, Mr. Dickens will write what he thinks, and that his thoughts are fresh and original; no matter how hackneyed may be the subject, whatever comes from his pen will be new—he is no borrower—he does not seek to tell what other persons think, but notes, with his own brilliant and powerful pen, what he thinks himself; he may be wrong, or he may be right, but he is new—he is vivid—he brings things palpably before us that we never saw before, and never could have seen but for him. Ever and anon he cockneyifies his expressions in open defiance of good taste, and you smile because that he, as well as his own inimitable "Mrs. Davis," carries peculiarities abroad which it would be much better to leave at home. But these shreds and patches of eccentricity must not be confounded with his mighty garb of genius; they will rub out in time, or be only used in some future "Pickwick," where they are as much in character as they are out of character in Italy. Without mourning over the decay of Italy, you feel that its present state has impressed Mr. Dickens with a deep melancholy, and that, while he sympathizes with the emaciated beauty, he loathes the crimes and superstitions which brought it to unnatural decay. He barely touches upon the glorious works of Art which remain to tell what Italy has been; the truth is, that mere pictures do not interest him; there must be either actual life, or its remains, to call him forth. As we read on, we feel that there is no vigour or industry in the land; the houses are too large and too many for the people; every blade of grass in the lonely streets tells of diminished population; and the grandeurs of the past are but as shadows—and such shadows as he makes them! Such a picture as this great artist gives of the once grim capital of the Popes, Avignon, where he saw and noted as never traveller noted before, the terrors of the place—you

are amid them at once—the dungeon wherein Rienzi was chained—the *cachots*, where the prisoners of the Inquisition were confined—the chapel of the tortures, where, as if in bitter satire, the parable of the good Samaritan was pictured on the walls—the fearful *oubliettes*!—the last scene of all! We only wish we could extract the description, which is as fine in its way as anything ever put upon canvas by the greatest of the old masters. Such scenes occur frequently—all in keeping—all full of vitality, leaving us nothing to regret but their brevity, mingled with a vague feeling of astonishment that so much could be conveyed in so few words. We wish Mr. Dickens had not been disappointed with St. Peter's; but his enlightened mind was roused by the mummeries of the Holy Week, and he is no respecter of Popes; indeed, we do not think he holds the venerable Pontiff in sufficient respect; but little does he care what we or anybody thinks; he gives his own impressions frankly; and, though we do not always agree with him, we owe him a deep debt of gratitude, and congratulate the public on the publication of this book—fresh as the freshest morning on a green hill-side—and never will we quarrel with a volume again because of its size.

ANECDOTES OF DOGS. By EDWARD JESSE, Esq. Published by RICHARD BENTLEY.

Mr. Jesse repeats, with a great deal of *naïveté*, the opinion of a French author, that, "with the exception of women, there is nothing on earth so agreeable or so necessary to the comfort of man as the dog;" and he then tells us what is, at least, as true, "that man, deprived of the companionship and services of the dog, would be a solitary and, in many respects, a helpless being." We do not think our fair readers, generally, will thank the "French author" for his compliment, though it is (with all due respect be it spoken) by no means a bad one: both men and women might take a lesson in truth and fidelity from the poor starved dog, who toils through existence in acts of love and watchfulness often in the service of a harsh and thankless master. The volume before us is beautifully "got up;" and every page is enriched by the kindly and generous sympathy which the author gives to the humbler animals of creation. Mr. Jesse is a universal philanthropist; the business and pleasure of his life have been to teach us to exercise sympathy and humanity towards the animal world; he has known and appreciated the value of canine friendship; he loves dogs, and, guided by what seems something more than instinct, all dogs love him; he has a sort of speaking acquaintance with every dog in his neighbourhood; they follow him when he is on foot or on horseback with loving eyes, and listen to the sound of his voice with a placid wag of the tail, which says, as plainly as human words can speak, "that is the tongue of a friend." Many of the anecdotes are quite new; and they have been selected and arranged, classed, in fact, under different heads, so as to render them still more interesting; a certain space is devoted to each breed of dogs, so that the Newfoundland cannot be jealous of the attention bestowed upon the mastiff; or the pointer complain that the terrier has the field to himself. Each division is, as it were, prefaced by a portrait of the class of dog described. Some of these illustrations are lifelike and spirited, others are not quite true; for instance, the Mount St. Bernard dog, where the distance from the nose to the chin is greatly exaggerated. We congratulate the kindly and accomplished author on his skill and perseverance, no less than on the happy art he has evinced in rendering the character of the dog positively chivalrous. We hope that, when this edition is exhausted, the next will be produced in a cheaper form, so that it may find its way among the lower classes—who certainly are apt to treat animals with much carelessness, if not cruelty.

CHILDREN PLAYING WITH FLOWERS. Painted by E. MAGNUS. Engraved by SAMUEL BELLIN. Publisher, T. BOYS.

This is a republication of a very favourite German print—engraved by sanction of the proprietor of the original: it was the one issued to subscribers by the Art-Union (of Dusseldorf, if we remember aright), and its circulation in England cannot fail to give very general satisfaction. The original is in line, on copper, and it has consequently become scarce; this copy is in the mixed style, and its exe-

cution is such as to confer the highest credit on the engraver. The subject is of the class that all can feel and comprehend: two lovely children are amusing themselves with flowers; it is the golden age, when life is easily made happy, and in those sunny countenances there is perfect bliss: the print will be welcome to thousands, to whom the simple incident is familiar, as one they have witnessed many a time, and which brings to memory the pure and unsophisticated joys of childhood.

RAMBLES IN NORMANDY. By J. HAIRBY, M.D. London: JEREMIAH HOW.

From the period when the descendants of Rollo and his Northmen established themselves in England up to the present time, the country of Normandy has been one of peculiar interest to an Englishman. It is so identified with our history, so approximate to our shores, so rich in antiquities, architecture, and picturesque scenery; there are few parts of it which have not been visited and delineated once and again by English travellers. Notwithstanding the multitude of books, illustrative and descriptive, which have appeared on the subject, one may always find something fresh and worthy of observance—something to enrich the artist's portfolio, or to record in the visitor's notebook. The contrast between the two countries is great and striking: the one imperceptibly carries back the thoughts to the olden time, as we gaze on the old feudal fortresses and towns, with their tales of sieges and feats of arms; the other, amidst its fertile valleys and beautiful scenery, speaks of a working world, and the absorbing cares of a vast commercial and wealth-craving people. Dr. Hairby's work is written in an easy, unaffected style; it abounds with stories and anecdotes, and would prove an amusing steam-boat companion to the voyager when crossing the channel from Brighton to the Norman coast. The volume is adorned with a variety of neat wood-engravings, by Nicholls and Mason.

THE ROCK OF GIBRALTAR

A series of views of this highly interesting spot, from the pencil of Capt. J. M. Carter, of the Royal Regiment, is announced for immediate publication. The specimens we have seen induce us to speak most favourably of the work, both as regards the selection of subjects and their pictorial treatment; but as it will ere long, in all probability, be laid before us in its complete form, we shall reserve a detailed description to a future opportunity.

TO CORRESPONDENTS.

We are preparing a series of portraits of living—or recently deceased—British artists, to be engraved in line—each plate to contain two portraits. It will be some time before we are in a condition to commence the issue of this series; and our present announcement is with a view to answer correspondents who have suggested the idea, and to invite the co-operation of artists in order to render it complete. Our design is to produce the portraits in a style of considerable excellence.

It is only our duty to state that the Talbotypes which accompany this number of the Art-Union have been mounted by Mr. ALFRED TARRANT, of 16, Great Queen-street, Lincoln's-inn-fields; the work has been performed with much neatness and great care—and we have the pleasure to recommend them to those who may stand in need of persons qualified to undertake a similar labour. Mr. Tarrant is a bookbinder, who has directed his attention chiefly to the production of portfolios—especially those of a large size—to contain prints. We are justified in adding, that better specimens of workmanship have never been produced.

Subscribers will take care to ascertain that the present number of the Art-Union contains three illustrations—the 'Talbotype,' the 'Passages from Flaxman's Shield,' and the large wood-engraving of Horace Vernet's 'Battle of Italy.' We feel it necessary to give this caution, in consequence of having received several complaints that one of the prints in our April number (which contained two) had been abstracted in passing from the hands of the binder to those of the purchaser.

In reference to Mr. E. Rutter, transfer agent, No. 10, Rue Louis le Grand, Paris, we last month committed an error: Mr. Rutter is not an "artist" (as he was described), although long conversant with Art: he is a practical man of business. We by no means wish to be understood as conveying an opinion that there are not other agents equally attentive, upright, and experienced; on the contrary, we believe there are several quite as worthy of trust—but in speaking of Mr. Rutter we do so of our own knowledge.

TOPICS OF THE MONTH.

AT THE ANNUAL DINNER of the "Artists' Benevolent Fund," Viscount Morpeth, M.P., presided—supported by Sir William Ross and Thomas Uwins, David Roberts and Abraham Cooper, Esqrs. The guests did not number above eighty; and among them there were but few artists—not, perhaps, above twenty altogether. This is to be deplored—as a reproach to the Profession. First, it is little less than an insult to the nobleman who took the chair, that the class whom he attended to benefit should have treated him with so little respect; but their absence on that occasion was a dereliction of a solemn duty—a duty which the prosperous owe to the unfortunate. The relief annually supplied by this excellent Institution to the widows and orphans of meritorious artists—and not unfrequently to meritorious artists themselves—ought alone to be a sufficient motive to draw together successful men, when exertions are to be made upon which must depend the amount of charity to be distributed during the year; and we do think that the absentees, who can assign no good reasons for being so, are guilty of a crime against such of their brethren as are in sickness or want. It was with very deep regret we perceived not only the thin attendance, but that among the names of subscribers those of artists were singularly few; we could name hundreds who have prospered during the past year, whose charitable guineas ought to have been forthcoming. The speech of Lord Morpeth (who discharged his duties admirably) was exceedingly eloquent—fine as a composition, and beautifully touching as an appeal. The other speakers were Mr. B. B. Cabell, Mr. Dodd, M.P., and Mr. George Godwin, F.R.S., who, on "The Prosperity of the Art-Union of London" being given as a toast, entered into a very lucid and able explanation of the views of that Society, which excited the marked applause of the meeting. Unhappily there was no artist to say much for Art: it fell to the lot of Mr. Abraham Cooper to acknowledge the compliments paid to the Royal Academy—and the business was not well done: there was no one to say a word for the Directors of the British Institution—a word of praise or blame, of comment on the past or of hope for the future; while the rising school of British Art was forgotten altogether. In short, notwithstanding the courteous manner and eloquent address of Lord Morpeth, the meeting was a chilly one—there was no heart in it; not an atom of enthusiasm from beginning to end. How easy is it to imagine a very opposite result.

MR. HERBERT, R.A., AND THE COUNCIL OF THE ANTI-CORN-LAW LEAGUE.—It appears that a picture of "The Council" is to be painted, with a view to the production of a large print. The project is, no doubt, a wise one; the gentlemen, principally manufacturers of Manchester, who compose the Council, have in no small degree influenced the character of the age and the position of the country; and such a work cannot fail to be extensively popular among classes which are to be counted by millions; but that Mr. Herbert should have been selected to paint it doth, we confess, amaze us; perhaps, in the whole range of British artists, there is not one less qualified for the task: or one, we should have imagined, who would so promptly have shrunk from such an undertaking. But the publisher is a most liberal publisher—and has tempted the painter to do that which on both sides is a MISTAKE. It was, we might have supposed, no easy matter to have induced Mr. Herbert to produce a work—"The Trial of the Seven Bishops"—which commemorated the greatest triumph the world has ever witnessed over that religion which the painter professes, and in which, no doubt, he is sincere—followed, as the pictured record of that mighty victory was, by another memorial from the same hand, "The Martyrs in Prison"—i. e., Cranmer, Ridley, and Latimer—preceding the *auto-da-fé* at Smithfield; but the eloquence of Mr. Agnew must have been powerful indeed, to have induced Mr. Herbert to immortalize the Anti-Corn-Law League, with some half a dozen score of portraits of men—worthy, sincere, and of indomitable perseverance, but who, we believe, generally, would far rather appear as plain, upright Englishmen, than as transmogrified Venetian senators. We venture to assert that there will be but one opinion concerning this selection—Mr. Agnew (a most liberal publisher, and one who usually exhibits sound judgment) has committed

a grievous error, which he and the Council of the Anti-Corn-Law League will have reason to regret.

THE SITE OF THE WELLINGTON STATUE.—It appears, after all, that, notwithstanding the almost universal protest of the public and the public press, we are to have the Duke perched upon the arch at Hyde-park-corner; the only argument we have ever heard in support of a scheme so monstrous is that pleasant one of Poole's—

"Of Wellington's Duke we shall make an Arch-Duke." There seems to be no shadow of REASON in favour of this outrage on taste and defiance of opinion; Colonel Trench thinks the site a good one; the whole country cries out against it; the gallant officer, in a letter to the "Times," quotes a saying attributed to the Sailor-King—"Do they want a precedent? then I'll make one." This anecdote reminds us of a story told of the Sea-captain Forbes, when out of his element as manager of Covent Garden Theatre. Some one told him that the play of "Hamlet" could not be acted because Mr. Young was ill. "No matter," quoth he, "the duty must be done: turn up another hand!" We may not, indeed, incur the danger of the arch tumbling, and the statue falling—an evil less to be guarded against than that to which we are doomed; but we shall assuredly be made the laughing-stock of Europe; and we fear the great Duke will come in for his full share of sarcasm.

ARCHITECTURAL REFORMATIONS AND TRANS-MUTATIONS.—Second and improved editions of buildings are rarities. Barry is now giving us a new version of Soane's Board of Trade at the corner of Downing-street, of which we shall be able to speak more positively a short time hence. All we can say of it, is, that it promises well for beauty of detail, and will vary from Barry's usual mode of Italian composition in being *columnar* instead of *astylar*, the original columns being retained, though not exactly replaced, they are now raised above the ground floor, which exaltation of them is, as far as the order alone is concerned, rather a disadvantage than an improvement, inasmuch as the more delicate workings will now be lost. To Bethlehem Hospital a superstructure (serving as a chapel) has been added, consisting of a dome set upon a lofty *tholobate* or tambour, with arched windows in the inter-columns. If it does not give great propriety of character, this new feature renders the building a more conspicuous architectural object, and also produces variety of *skyline* in it; yet it does not harmonize very well with the rest, but rather shows a departure from the Grecianism affected for the portico. Bedford Chapel, in Bedford-street, New Oxford-street, is another instance of architectural transmutation—of transmutation almost as complete as that of a grub into a butterfly; we say "almost," because something of the original grub has been suffered to remain in it, such as the top of the original gable, which, if it could not be got rid of by that end of the roof being "hipped," i. e., cut off slantingly, might, at any rate, have been screened by some ornament on the centre of the front. Something, also, ought to have been done to improve the doors; and an improvement it would be, if the two between that in the centre and those at the ends of the front were—if they must be retained—rendered less conspicuous by being painted of a stone-colour. On the other hand, there is what could very well have been dispensed with, namely, the little obelisks or pyramidal ornaments stuck upon the angles of the buildings. With some praiseworthy attempts at originality of treatment, there is also much that requires correction, and defects which a mere second thought would have avoided. Disagreeable as the effect arising from it is, we do not impute as a fault to the architect employed in remodelling the exterior, the unlucky circumstance of there being single pillars in front, and coupled ones on the sides—the original position of the windows compelling him to such arrangements; but he certainly ought either to have thrown more expression and richness into the general entablature and the archivolts of the arches, or to have subdued the capitals of the pillars and pilasters, which now show as so many spots in the composition. What has been bestowed on the lower windows as decoration is also much too feeble and tame for the purpose.

HINT FOR THE INSTITUTE OF BRITISH ARCHITECTS.—The idea occurs to us that the Institute might get up, if not an annual, an occasional Exhibition of a novel character, that could hardly fail

to prove duly attractive even for the general public, namely, one that should consist of pictures exclusively architectural in subject, and comprising works of the kind by deceased as well as living artists;—such collections to be brought together in the same manner as those of the "Old Masters" at the British Institution. There can be little doubt that those who possess fine specimens of architectural painting would readily aid the Institute in such a meritorious scheme by the loan of them; and, provided they were of superior quality as pictures, water-colour works might be admitted as well as those in oil, without any other distinction than that of the two classes being kept apart so as not to interfere with each other. An exhibition of the kind ought to be attempted, if merely as an experiment; for unless a total failure—which it could hardly be—it would, by bringing that particular branch of Art more decidedly under public notice, fix attention upon it; whereas occasional specimens, however excellent they may be in themselves, do not command sufficient general attention for the class to which they belong. Though we have mentioned the scheme as a very suitable one to be taken up by such a body as the Institute of British Architects, they being interested in promoting as far as possible, *per fas atque nefas—Anglice*, by hook or by crook,—a taste intimately connected with, and bearing upon, their own Art, we should be content to find the idea acted upon by the Directors of the British Institution. The works of Scarlett, Davis, and Roberts, in oil; of Haghe, Scandrett, G. Moore, and others, in water-colours, would show that the English school of architectural painting has produced some fine achievements of Art.

MR. FAIRHOLT'S "COSTUME IN ENGLAND."—Before the publication of the next number of our Journal, this work, the foundation of which was laid in our pages, will be in the hands of the public. In preparing it for the press, Mr. Fairholt has doubled the quantity of letter-press and engravings—and has added a glossary quite as extensive, explaining every article of use or ornament worn about the person, including the various terms applied to arms and armour. Exclusive of 245 illustrative engravings to the general history of costume, this volume contains nearly 300 cuts in the glossary, explanatory of the various articles or fashions therein described. The volume cannot fail to be of essential use to every artist, and we shall next month give a review—perhaps with some specimens of the additional engravings of the work.

THE NELSON PILLAR.—The bricklayers are at present busy about the Nelson Pillar; and "the lions" are, we understand, ready to take their places at the four corners. We believe, too, the bronze basso-reliefs are in preparation; and that, as far as may be, the work will be ere long finished.

THE PORT SOUTHEY.—A nook in Westminster Abbey has been appropriated to a memory of Southey; it consists of a plain entablature, with a well-executed bust, and a simple description at the base, consisting of the imperishable name of "Robert Southey," with the dates of his birth and death. A statue is also in preparation by Mr. Lough for his burial-place at Keswick.

ARCHAEOLOGICAL INSTITUTE.—At the last public meeting Mr. Birch read an able essay on fictile vases, tracing their manufacture from the earliest antiquity, and illustrating the subject by specifying the various kinds which were produced by Egyptian, Greek, Etruscan, Phœnician, and Roman potters. Some interesting examples of each were displayed to the assembly, and the paper was listened to with the attention its research deserved.

WINDSOR CASTLE.—It is well known that admittance to the state-rooms of Windsor Castle is only to be had by application to those parties in London who are authorized by the Lord Chamberlain to issue tickets for that purpose. Much inconvenience to the public has been occasioned by this arrangement; and it is, therefore, fully expected that, ere long, an office will be opened in Windsor, either at the Castle or at one of the public libraries in the town, where admission-tickets may be procured. The suite of apartments to which the public have access contains some noble pictures; and the want of a detailed catalogue of them has been much felt by the visitor. By command of her Majesty, a little work has recently been published, entitled "A Companion to the State Apartments at Windsor Castle,"

which may be purchased at one penny each, of the persons supplying the tickets. The "Companion" contains a short description of every picture exhibited; and also five lithographic plans, showing the position of each painting on the walls of the rooms, to which a number is attached corresponding with the number in the descriptive letterpress. This new arrangement with regard to admittance, and the above little book, will be of vast accommodation to visitors, many of whom have hitherto arrived at Windsor from distant parts of the country unprovided with the means of access to the treasures of the Castle; or, if so furnished, have had no other guide to direct them than some loquacious but untaught attendant.

THE PORTRAITS OF MR. R. THORBURN.—Several portraits on ivory—they can scarcely be termed miniatures, for the works are of large size—are now on view at Messrs. Hering and Remington's, No. 137, Regent-street, who are arranging to engrave them. They consist of her Majesty and the Prince of Wales, his Royal Highness Prince Albert, the Duchess of Mecklenburg Strelitz, and the fair sisters—the Marchioness of Waterford, and the Viscountess Canning. These productions are of the highest order of merit; the happiest efforts of a most accomplished mind; and their character is such as to elevate the class of Art of which they are admirable examples.

EXPOSITION OF INDUSTRIAL ART IN SWITZERLAND.—It is stated in the "Athenæum" that—"Switzerland is about to follow the example of Trade Exposition, becoming so general in Europe; an Exhibition of the products of Helvetic industry being announced to take place at Zurich in August next—the first in that country."

THE VENTILATION OF THE "THE HOUSES."—It is said that the expenses incident to ventilating the New Houses of Parliament will not amount to less than £90,000—to say nothing of the evils of delay caused thereby. The country will thus have to pay dearly for the "fancy" of Dr. Reid—and, after all, it is more than likely that the money will have been found to have been thrown away. This sum, or a little added to it, would have built a National Gallery worthy of England.

GREEK SCULPTURES IN THE LOUVRE.—There has recently been added to the works of Art in the gallery of the Louvre a considerable collection of Greek sculptures, the most interesting of which are twelve marble fragments, inscribed with certain decrees issued by Mausolus King of Caria, who reigned over that part of Asia Minor about the commencement of the fourth century before the Christian era, and whose wife erected one of the noblest monuments of antiquity to celebrate the memory of her husband. With these are a fragment of a frieze, on which is represented a scene from the battle of the Amazons; a baso-relievo representing Theseus as protecting hero of Attica; another from the island of Creta, 'Jupiter with Europa and Cadmus;' and a *stela*, or square-sided sepulchral pillar, whereon is sculptured a girl bidding farewell to her parents.

DRAWING PENCILS.—We have recently tried some lead pencils manufactured by Messrs. Rowney and Co., which we can confidently recommend. Their quality is good, both as respects colour and firmness; they are free from grit, do not easily break, and, moreover, are remarkably cheap.

STATUES OF HER MAJESTY AND PRINCE ALBERT.—We hear that Mr. Lough has recently completed his models for the statues of her Majesty and Prince Albert, to be placed in the vestibule of "Lloyd's Room," at the Royal Exchange. The Queen is habited in flowing drapery, and the head is adorned with a wreath of oak-leaves, surmounted by a star. The right hand holds a scroll; and her left, which rests upon the helm of a ship (emblematical of the "Ocean Queen"), sustains a wreath composed of the rose, thistle, and shamrock. The Prince appears in the costume of a Knight of the Garter. We have had no opportunity of inspecting these models; but we trust they will be more worthy of the royal personages they are intended to represent than the coarse and unmeaning figure which now disfigures the area of the Exchange. It is matter of surprise to us that Mr. Lough should have been intrusted with the execution of another work of a similar character to that wherein he has so entirely failed.

REVIEWS.

THE COVENANTERS' COMMUNION. Painted by GEORGE HARVEY, R.S.A. Engraved by W. HOWISON, A.R.S.A.

PRINCE CHARLES EDWARD ASLEEP IN ONE OF HIS HIDING-PLACES AFTER THE BATTLE OF CULLODEN. Painted by THOMAS DUNCAN, R.S.A. Engraved by H. T. RYALL. Publisher, A. HILL, Edinburgh.

The publication of these prints—of the highest class, in character and in execution—reflects credit on the enterprise and liberality of a Provincial publisher, for Edinburgh stands in that position with reference to the British Metropolis. These are the latest, but by no means the only, issues of Mr. Alexander Hill; from time to time he has entered into competition with the London publishers, and the works he has produced are fully equal, in interest and merit, to the best of theirs. Most of them, indeed, commemorate events connected with Scottish character and history; but they appeal to all who cherish human sympathies; having for their themes those which touch the universal heart; and which have a value for every class and every nation. We accept these prints as cases in point: the one is by an artist "lost too soon;" the other by one who is, happily, in the zenith of his fame—admired for his genius, and respected for the right use of it; both commemorate striking incidents in connexion with the daring and chivalric lives of Scottish men; and both are of high worth, not alone for their subjects, nor alone as fine and powerful readings of historic pages, but also as excellent works of Art, equalled by few and surpassed by none that have been of late years placed before the public.

OF THE COVENANTERS' COMMUNION, by Mr. HARVEY, the scene is laid in some quiet dell among the mountains, where the minister has called "the Lord's people" together—in a house not built with hands, and where "it was pleasant to hear their melody swelling in full unison along the hill, the congregation joining with one accord, and praising God with the voice of psalms."

"The time is twilight—a midway moment betwixt sunset and gloamin'—the broad, yellow gleams of the one contrasting with, and bounded by, the long and deepening shadows of the other. The place is a desolate high-lying heath—sloping down towards the spectator, and—as may be guessed from the slanting light coming entirely from that side—continuing somewhat open behind; whilst, on all sides, are the circling hill-tops, reposing in deepest shadow. The personages are of both sexes, and of various ages—men and women, and youths, and maidens; all of them—except the minister and two or three others, who may be small landowners (bonnet-lairs as they used to be called)—of the order of Scottish peasantry, and arranged in an irregular but picturesquely grouped semicircle, round a small but decent table, beside which stands the pastor in the act of imploring a blessing on the cup, supported by the officiating elders. Outside the communicants various parties are couched in the heather—watching probably for the safety of the rest; whilst, stretching upwards till gradually blending with the hill-tops, lies the moss-level, bleak, sad, and solitary, its only tenants a group of small horses tethered to a single stunted pine—undefined and dimly seen in the growing darkness."

This brief description will suffice to explain the character and purpose of the work; the one is high as the other is holy; it is a worthy record of national energy and endurance—a fitting monument to the memory of

"Martyrs, who sustain'd
With will inflexible, those fearful pangs
Triumphantly displayed in records left
Of Persecution and the Covenant. Times
Whose echo rings through Scotland to this hour!"

We require no better evidence that Mr. Harvey is a man of genius, who has made his Art auxiliary to his country's honour and fame; those who have not seen his pictures may be familiar with the engravings from them; and if respect and sympathy had been needed, in these days, for the pious and resolute men who withstood tyranny and endured persecution even to death, rather than relinquish independence and submit their consciences to shackles—such sympathy and such respect would have been obtained for them by the artist who pictured the 'Covenanters Preaching,' 'Baptism,' and 'Fight,' and this latest record of their indomitable energy and terrible suffering—'The Communion' among the mountains. We rejoice that the publisher has multiplied this fine picture in a manner worthy of it; it is a fine engraving, of great excellence, from the burin of Mr. Howison, whose reputation had been established

by many previous works. The print will "grow upon" those who examine it; at first it seems dark and cold, for the artist chose the fitting time of twilight—"the gloamin'"—to bring the people and their minister to worship in security; but it will bear minute inspection—whether to try its merit as a work of Art, or to test the truth and feeling under which it was composed. Mark the comparatively young, but prematurely old, preacher, an enthusiast, whose heart and energies are devoted to the work, as he addresses the elders of his kirk—mild but resolute men—who will bend the knee to no son of Belial; how fine is the group of youth and age—attentive listeners who read "the book" and listen to "the word"; how eloquently is the story—the history—told in every part. We echo the sentiment of one of Mr. Harvey's Scottish critics—"Heartily thanking this man of genius and right feeling for the lesson his pencil has taught: such pictures more than please—they powerfully instruct!"

PRINCE CHARLES EDWARD ASLEEP IN ONE OF HIS HIDING-PLACES AFTER THE BATTLE OF CULLODEN is a work of a very opposite class, yet equally a tribute to the fidelity and bravery of the Scottish character. It commemorates the escape of a gallant and generous Prince—the historian now-a-days would shame to call him "the Pretender"—when a huge reward tempted his betrayal, and any one of many poor peasants might have claimed it. His hiding-place is a cave by the side of some mountain; many such caves are shown in the north and west of Scotland, where the gallant young man found shelter, watched over by loyal clansmen, safe, although enduring privations and sufferings—safer than when, at false Versailles, he is made, by one of the most eloquent of Scottish ballad-writers, to exclaim:—

"No where beats the heart so kindly
As beneath the tartan plaid."

The print is highly interesting in character, and very beautiful as a production of Art; it is a national work of history, for the fact it illustrates, although "stranger than fiction," is as well authenticated as that the Prince's generosity and love of mercy lost him a crown, or that the foul murders done upon Drummoissie Moor were dark blot upon the name of England. The story is emphatically told: the Prince is sleeping; an heroic woman—it may or it may not be Flora Macdonald—watches his rest, while brave clansmen are guarding him from peril, keeping back the deerhound, whose voice may summon some lurking foe, and ready with their weapons to preserve a life a thousand times dearer than their own. The materials which compose the picture are thus few, but they are sufficient; they have been selected and arranged with a clear perception of truth, and with admirable artistic skill. We remember the painting as one of the leading attractions of our Royal Academy—of which Mr. Duncan was a member—in 1843, and we, at that time, thus spoke of its merits:—

"This work is one of the meritorious of its interesting class. It will fully establish the reputation of the artist. Mr. Duncan's name is comparatively new, but his picture is one of—we will not say the highest promise, but of actual performance. It combines, in an unusual degree, and in nearly equal excellence, the qualities of composition, colouring, and chiar'oscuro. The effect of freilicht is given with surprising truth and brilliancy, but in such a manner as in no shape to interfere with the general effect of gloom, terror, and mystery, which pervade the picture. It is frequently the case, when the attention of the artist has been greatly directed to picturesque arrangement, to see sentiment sacrificed to that object; but the two qualities have been united in this work with complete success."

The artist has died since this was written; and his country—but not his own country only—has mourned his death as a national loss; this work is a monument to his memory—one of many works that will long preserve his name. It has received ample justice at the hands of Mr. Ryall.

STEALING A MARCH. Engraved by E. BURTON, from a picture by EDWIN LANDSEER, R.A. Published by ALEX. HILL, Edinburgh.

We have here a clever mezzotint print, from one of the sparkling works of Landseer, which illustrate deer-stalking in the Highlands. It is singularly lifelike; one can almost see the hardy hunters creeping upon hands and knees to windward of the stag, whose antlers are doomed to fall; and the breath is hushed in unison with the suppressed excitement of the sportsmen, as, inch by inch, they draw nearer and nearer to the mark.

THE ART-UNION.



LONDON, JUNE 1, 1916.

THE EXHIBITION
OF THE ROYAL ACADEMY.

THE SEVENTY-EIGHTH. 1846.

THERE is but one opinion concerning the present Exhibition of the Royal Academy; artists, connoisseurs, and public, alike consider it the best, as a whole, that has taken place since the removal to Trafalgar-square: our memory carries us back to the old days of Somerset-house, when Lawrence, Wilkie, and Hilton had attained their vigour; when others who are yet strong were in their prime; and those who have since risen into fame were in the freshness and earnestness of youth. During the last ten years, however, there has been, we think, no Exhibition altogether so satisfactory as this: the veterans in Art—those who maintain firm seats in high places—have put forth their best energies; the names of Mulready, Eastlake, Etty, Landseer, Leslie, Collins, Allan, Maclise, Uwins, Harvey, Stanfield, Roberts, and Lee, will at once occur to the reader as those of men who have either now surpassed preceding efforts, or amply sustained the reputations they have acquired by years of labour and thought; while among the junior candidates for professional distinction we find unequivocal tokens of advancement. Among those who have done emphatically well, are Webster, Sidney Cooper, Creswick, Elmore, Frith, Ward, Frost, Poole, Egg, Goodall, and at least a dozen others—men comparatively young, upon whom the hopes of the country rest with full assurance that there is no peril of disappointment. This view of the issue of the year's labour is especially cheering; to find above twenty of our less-"established" artists manifesting great ability—and unquestionable improvement—is most encouraging; particularly as in several of the cases referred to, those artists have chosen the more elevated paths, and are aiming at achievements in that "high Art," which the Legislature has at length declared its intention to "patronise" and promote. This manifest advance supplies the best answer to the inconsiderate and groundless assertions that "Art-Union Societies" have operated prejudicially towards British Art; that they have fostered mediocrity, and created or sustained inferior artists to the injury of our national school. This is the tenth year of the existence of the Art-Union of London—and, beyond all doubt, this is the best Exhibition we have had during the ten past years. Surely this single fact is of more weight than all the arguments by which Art-Unions are opposed. The improvement to which we refer—and which seems to be admitted on all hands—is by no means confined to any one class of Art: in historical painting it is evident; equally so, we think, in portraiture, landscape, animal painting, and paintings *de genre*; and it is, we consider, quite as apparent in miniatures, miniature drawings, and the other branches usually described as minor. The portraits of Pickersgill, Grant, Knight, Watson Gordon, Joy, Say, Swinton, Mrs. Carpenter, Middleton, and others, are of admirable order; while in landscape, always our stronghold, we are even more than usually rich: Lee and Creswick have surpassed previous efforts; Stanfield and Roberts maintain their positions; Danby is in great strength; while among the untitled many we have admirable examples in abundance; in animal portraiture combined with incident, besides the works of Landseer and Sidney Cooper—and, perhaps,

neither of them have ever gone beyond their present productions—we have capital pictures by Ansdell, Josi, and others; in short, in every department of Art there are proofs of rare excellence—evidence of right thinking, resolute study, and positive improvement. Among the contributors are three or four foreign painters—men who in Belgium and in France are of high fame. We regret to say their pictures have been most discreditably placed; these evils could not have been the result of accident, nor even of inattention—certainly not of ignorance: they must have been fixed where they are with the deliberate design of insulting their producers—to show how marvelously small an item is the generosity of our British Royal Academy. We believe—and most reluctantly—that other Academies of Europe are not much more just or wise; Mr. Knight, we know, complains that his picture was ill-placed at Brussels, and we saw with regret that Mr. Stanfield's contribution to the Louvre was not hung where it ought to have been; but neither of these gentlemen were, we are assured (in one instance we can speak from personal knowledge), treated as the artists of Belgium and France have been treated by us. This is, in a word, a national dishonour—and one against which we desire loudly to raise our voice. We the more lament this misfortune, because, generally, the works in the present Exhibition are fairly hung.* A few, of course, have to complain—and justly; but there is, certainly, less evidence of partiality or prejudice than we have seen heretofore; while, as compared with other Metropolitan Exhibitions, the hanging is equity itself.

We confess that, visiting the Exhibition of the Royal Academy so soon after having spent much time at the Louvre, our satisfaction has been augmented at the progress of our school. It is not sufficient to say it will bear comparison with that of France: its character is undoubtedly purer and higher; manifesting at least equal capability in Art; and assuredly a more wisely directed study of Nature. Nature, indeed, is but a secondary thought with the generality of French artists; their figures seem usually supplied by models; their interiors are for the most part from sketches in scraps; and the instances are singularly rare in which they supply evidence of professional labour out of their ateliers. There is a vulgar adage about the odium of comparisons; but comparison is the basis of criticism, and excellence itself is but comparative. Thus we cannot help briefly adverting to the position which our school is assuming in relation to the other schools of Europe. In Italy, we need not say that among native professors the Art scarcely survives. Italy has gathered in her harvest of Art with her harvests of other glories: the living are there content to sue for their feeble inspirations from the spirit of the departed; it may be said that they could do nothing better: it may be so; and yet the writing on the storied walls of the Italian exhibitions tells that the days of her greatness in Art have long been numbered. In Germany there has arisen a new movement; but this is no new object, the purpose being a close communion with the ancient fathers as to the best method of continuing *Raffaello*. If we go to Antwerp, Brussels, Rotterdam, or any of the Low Country cities yet celebrated as the homes of those men who dare to depart from religious painting, we find the best efforts of living painters dwindled down to feeble attempts at imitations of inimitable things. They seek again to trim and light with their insufficient fires the lamps of all the great masters of popular Art. Such imitations are always ruinous to a school, and hence the falling off in Italy and Holland. We find the French artists more excursive in their styles than those of any other nation, with the exception of ourselves. Their Exhibition is at present open, but the number of works of merit bears no proportion to those now hanging on the walls of our Academy. If there be question of expression, we have pictures possessing this quality in a degree equal to works of the greatest masters; if colour be challenged, we have examples superior to anything that any modern school can show. We can point to landscape, which, in exquisite truth and tenderness, cannot be rivalled; and to marine painting which bears the nearest approach that human hand has ever effected to the breadth of the glorious sea; and the best of all this is that

that of which we speak is all fresh and new Art, and unlike everything that has hitherto been done. We are said by foreign schools to have no Art—but this is said in sheer ignorance. We do not—cannot—assert that other schools cannot paint, but we may say that the glory of some of them has departed,—and we take every occasion to laud the well-directed efforts of the others. We have given our meed of praise to every signal reputation in Europe; and more—to every instance of obscure merit that has come before us, whether foreign or native, and not from hearsay, but on actual criticism of executed works: thus we have not praised save from positive recognition of merit, nor have we condemned without the countenance of incontrovertible reason. We do not, therefore, draw blind or invidious comparisons—we do not say that the French school has no Art, although that is the cry continually in France against ourselves; but this we do say, there are at this moment pictures hanging on the walls of the Academy which have never been equalled by the French school.

There has never been a period, in the history of our country, when British Art had brighter prospects: there is no lack of private patronage; let any person who is doubtful on this head walk through either of our Exhibitions—the Royal Academy, the British Institution, the two Societies of Painters in Water Colours, and the Society of British Artists—and he will find that every work of unquestionable merit is marked "sold." Such was nearly the fact, before the Art-Union of London entered the several rooms to purchase £10,000 worth of pictures, in addition to those which had been previously disposed of; and, literally, we believe, when the various Galleries are closed, there will not be a single production of ability returned to its producer. But it is clear, also, that ere long the Government of the country will be ranked among the patrons of Art;—not by giving unthinking or interested commissions to favoured painters, as they do in France (where *these* things are not "managed better"), but by inviting a competition which cannot but result in securing success where it is most deserved. Already, too, the middle class in England—the class in which there is large wealth to expend upon luxuries—has learned to appreciate the practical utility as well as the true enjoyment to be derived from Art; for much of this we have thank the Art-Unions, by whose exertions the ranks of amateurs—amateurs who will at no distant period become connoisseurs—have been largely augmented. Let the supply, then, increase; we have no fear but the demand will increase with it; to multiply artists is the very opposite of an evil, if the buyers of pictures are multiplied in proportion.

The "Private View" took place on Friday, the 1st of May; the Exhibition was opened to the public on Monday, the 4th. There was, of course, the usual crowd; and equally, of course, the usual pushing and driving to obtain glimpses of the more prominent pictures; this intolerable evil is felt as a severe affliction by those whose duty it is to visit the Royal Academy in order to report for public journals; to us, as we have heretofore observed, it is of little consequence; for we have frequent opportunities of examining the collection before we are called upon to write; but others are not so fortunately circumstanced; the exclusion of critics from the private view—or from the view that might easily be had for two or three hours previous to the public opening at 12 o'clock—is, we repeat, a serious injury to British Art; it is utterly impossible that any writer, even if he be so discourteous as to force his way through a score of thick crowds, so as to gather sufficient information, can leave the galleries with either mind or body adequate to the task of dealing with the important subject ably, or even fairly; under such circumstances every critic becomes an angry opponent of an Institution it is most essential that he should wish to serve: neither publicly nor privately is the boon of early admission conceded; for although there can be no question that many artists, mem-

* This point is delicately but strongly adverted to in the "TIMES" of the day after the opening; and an error into which that journal was led, in consequence of the confusion incident to the crowd, is rectified in a subsequent number. We may take this opportunity of expressing our sincere pleasure to find this all-powerful journal taking up the subject of British Art in a tone and manner at once judicious and generous—exhibiting accurate and enlarged knowledge, and adopting views most liberal and enlightened. This is a great gain to the cause of British Art, and to the interests of British artists.

* The hangers this year were Mr. Charles Landseer, Mr. Abraham Cooper, and Mr. Etty.

bers or associates of the Royal Academy, owe something to those from whom they have often derived kindnesses and services, a sort of foolish *esprit du corps* prevents the application in this direction of the privilege to which each is entitled of introducing to the private view two friends. But this exclusive system is only part and parcel of that absurd principle by which the Royal Academy is invariably governed—a resolve to admit no reforms, to undergo no change, but to conduct all its affairs precisely as they were conducted seventy-eight ago—when the number of British artists was far under a tithe of what it now is, the population was some what less than half, and of persons who took an interest in the subject there was, perhaps, one for every one hundred now, to enter the walls of the establishment. It signifies little that the Academy and Art, in England, have both advanced, notwithstanding this retrograde movement (for in this age nothing can be said to stand still, and that which does not advance, inevitably goes back) on the part of the Academy; the only question is as to whether, if certain alterations had been introduced, Art and the Academy would not have been both the better for them. Of this, we think (and we believe the universal feeling of the public to be with us), there cannot be a doubt.

It is certain that the Royal Academy is entitled to high respect; it has, and has earned and merited, many advantages; it is mainly instrumental in making Art a profession; upholds the position of the Painter; and gives him a *status* in society; and we should shrink—in common with all right-thinking men—from any experiment that might in the remotest degree peril its character, impair its utility, or even diminish its rank. But judicious reforms are always salutary improvements; and it would be difficult to imagine any human institution that could be made no better in the year 1846 than it was in the year 1768—considering all the marvellous changes which two-thirds of a century have produced. Yet the Royal Academy pertinaciously adheres to all its old systems—and will hear of no advancement of any kind. We know there is one other Society which adopted the same plan—the Society of Antiquaries—and what is the result? Two other Societies have sprung up and are doing the work the Parent Institution ought to have done; discord is busy among the Antiquaries—and why? Because unwise old men resolved to make no movement such as the spirit of the age imperatively demands. Between the two Institutions there is this marked difference—and that difference saves the one from the fate which impends over the other: the Fellows of the Society of Antiquaries have mere honorary distinctions, while the members of the Royal Academy are, unhappily, directly interested in the perpetuation of narrow views and the maintenance of selfish considerations. Liberality and generosity—the most politic of all sentiments—they do not admit to govern, or even to guide, them; the natural result has ever been that between the Public and the Academy there is no hearty sympathy—no bond of union; and its success is looked upon rather as matter for regret than for cordial pleasure and satisfaction, as a national triumph in which every British subject has a share.

We do not now pause to argue this subject: we have done so often, with no other result than the ill-will of the Academy; the task is at least a thankless one, for the abler neophytes are straining all their energies to arrive at the goal—the proper and natural goal of their ambition; and although while on the road to it they see and readily admit the necessity of such alterations as shall be wise reforms in the body, they no sooner arrive at their journey's end than their minds undergo changes—they shake off all sympathy for their brethren who are still weary and hope-sick on the way; their views, and feelings, and interests are absorbed in those of the body to whom they become attached; and the advocates of wholesome reformation become in their estimate dangerous friends, if not positive adversaries.

The spirit of the age is conservative, but it is by no means opposed to wholesome and practical reforms; of this fact every day gives us some convincing and conclusive proof; and we say, once for all, that the Royal Academy dare not much longer remain the only Institution of the kingdom that will make no move towards that renovation, the continued postponement of which must inevitably lead to ruin.

With these remarks—and entirely disclaiming all thought of hostility to the Royal Academy, but, on the contrary, earnestly desiring its security and increased utility—we proceed with our annual Report of the Works contained in the present Exhibition.

The total number of works exhibited amounts to 1521, of which 230 are in sculpture, and about 200 of which are more or less associated with architecture. The number of exhibitors amounts to eight hundred and sixty-four.*

No. 1. 'Wallace and his Schoolfellows at Dundee,' J. PHILLIP. The subject is supplied by "Blair's Wallace"—the passages in which the hero is described as a youth brooding over the oppressions to which his country was subjected by the Southron. He is seated in a cloister, and near him are some of his companions. The youth holds a book, and, to the urgent action of his friends, responds with an expression fully in accordance with the text:—

"Oh! had I but ten thousand at my back,
And were a man," &c.

Expression has evidently been the purpose of the artist, and he has eminently succeeded. His work is distinguished by very much of that excellence which is the highest acquisition in Art, and to which everything else here is subservient: there is consequently little indulgence in colour, this having been subdued upon principle.

No. 9. 'Flint Castle—Moon Rising,' J. A. HAMMERSLEY. This, although disadvantageously placed, may be described as a good and effective landscape, in which the effect of moonlight is very judiciously managed.

No. 11. 'Portrait of her Grace the Duchess of Hamilton, Brandon, and Chatelherault,' W. MADDOX. The lady is represented life-size, and seated at a piano, attired in a cerise-coloured velvet robe. The pose is easy and graceful, and the face and neck are brilliant in colour, and well up in tone. The draperies and accessories are painted with infinite truth.

No. 12. 'The Birth of Christ announced to the Shepherds,' J. J. CHALON, R.A. The angel and the heavenly host appear in the sky, and, to give effect to this portion of the composition, the rest is kept down in tone. We cannot, however, look upon this picture without a poignant feeling of regret that it should be thus exposed upon the line; and as to the style of the work, it is most indubitably a ruinous mistake: any change in this were for the better. With regard to the composition, three of the most prominent lines tend in one direction, at nearly equal intervals; the drawing is everywhere defective, and, as for colour, there is none. For the sake of texture, the picture seems to have been painted upon sized holland, but the result is by no means favourable.

No. 13. 'Tombs of the Caliphs in the Desert, to the East of Grand Cairo,' D. ROBERTS, R.A. These tombs are grouped on the left of the picture, and, being apparently built of the sunburnt bricks of the East, are beautiful in colour. The foreground seems to be of arid sand, over which a ceremonial procession of some length is moving. Many of the desert views of this gentleman are constituted of very slight materials, but to these are attached an interest and an importance which only the hand of a great master can communicate.

No. 14. 'Ordeal by Touch,' D. MACLISE, R.A. The subject of this really marvellous picture is derived from "The Fair Maid of Perth," though not a literal fulfilment of the text-description—from which Mr. MacLise has departed, in order to paint the emotions excited at the proof of guilt shown by the flow of blood from the corpse. This trial was called that of *bier-right*, and was proposed to be demanded by the town-clerk for the discovery of the murderer of Oliver Proudfoot, the bonnet-maker. "Let us demand," proposes the clerk, "from our Sovereign Lord King Robert—who, when the wicked do not

interfere to prevent his good intentions, is as just and clement a prince as our annals can show in their long line—in the name of the Fair City and all the commons in Scotland, that he give us, after the fashion of our ancestors, the means of appealing to Heaven for light on this dark murder." We will demand the proof by *bier-right*, often granted in the days of our sovereign's ancestors; approved of by bulls and decretals, and administered by the great Emperor Charlemagne, in France; by King Arthur, in Britain; and by Gregory the Great, and the mighty Achaius, in this our land of Scotland." Such is the proposition of the reverend city scribe, which leads to a discussion, the result of which is not as we have it in the picture, for the murderer does not touch the body, but confesses his guilt. We may, however, suppose the ceremony to take place in the High Church of St. John. The corpse is laid at the altar, enveloped, except the head and bust, in a white sheet, which may show instantly the flow of blood. The officiating priest, a mitred abbot or bishop, is on the right, and near and behind him an assemblage all variously interested in the ceremony. On the immediate left, and near the body, are the widow and family of the murdered man—the widow is a person of higher rank than Magdalen Proudfoot, though the children, in number and age, correspond with those mentioned in the story. Also on the left are seated the judges, and knights standing in full suits of plate, or mixed plate and mail armour. All eyes are turned to two points—to the corpse, and to the man who would touch the body if he could; but his approach has already caused a gout of blood to trickle from under the cloth. His head is turned from the body and from the spectators; and, although he nerves himself up to agony for the ordeal he is fixed to the spot for, the damning antipathy of the dead man is already declared, even by his proximity. The muscles of his frame are knotted in an overpowering effort at self-possession—he is wrung to the core, and turns away horror-stricken that the blood of the dead man should issue forth to call down vengeance upon his head. The only moving figure is the widow, who points to the fearful evidence, denouncing the assassin, on whom the attention of all present is most earnestly riveted; and this unexampled concentration of interest is not only the crowning excellence of this picture, but it is a demonstration of that kind which no living artist can equal. The intense, breathless, soul-searching gaze of those men in armour, of those judicial figures, were ordeal enough for a heart of iron, and a head of the most subtle mettle that ever mingled in the composition of humanity. But we must be brief—though there is a greater display of power in this work than we have space to describe. It is evident that Mr. MacLise paints slowly; and it must be observed that his works—certainly this picture—appear more unfinished than it is from an absence of glazing. The propriety of this may to him be a question of embarrassment; but when his pictures are exhibited by the side of others that are glazed, his work looks crude; and this is especially the case with the flesh, which is, moreover, flattened by being overwrought. It is to be regretted that in this picture there is no depth—the figures jostle each other, and assume many improprieties of place; this is accounted for by the love of the artist for reflected lights, in the management of which he excels every other in Europe; but it is at this cost that they are brought forward. As regards depth, we would ask whether a glass behind the men in armour would or would not give extraordinary force to these figures. If the picture be unfinished, it is to be hoped that this may yet be done; if the work be considered finished, we lament that it is to remain in this state. It is full of curious reminiscences; the heads of the judges remind us of the Holbeins and other German masters of their period, while other portions advert to the modern school of Germany. The armour of the knights is of a period later than the prevalence of the "ordeal by touch," and the attire of the murderer is Gaulish or Saxon; but, had it been otherwise, we should have lost the agonized expression of this figure. Our remarks on this picture we could extend to much greater length, but they might amount to no more after all than to show it as one of the greatest essays of our school, or indeed of any school of modern Europe.

No. 15. 'The Honourable the Baroness North, Lieutenant-Colonel North, and the Honourable W. J. North—Wroxton Abbey,' A. R. VENABLE. This is a large composition, presenting the figures

* It is understood that no fewer than 1400 works of Art were rejected—not for want of merit, but "for lack of room." The Octagon Room—the condemned cell of the Academy—is still retained; and 95(1) pictures are this year crammed into it; in the room headed for "architecture," there are some 150 paintings—thrust as near as possible to the ceiling; and in the apartment styled for "drawings and miniatures," are about as many which belong to a very opposite class. This is deplorable in the extreme; we repeat our conviction that the remedy for these evils rests with the Royal Academy; if they were earnest in their wish for increased space, they might obtain it.

full length, as an unceremonious family circle engaged in the inspection of the result of a day's shooting. The floor is covered with game in variety, painted in perfect imitation of Nature. The figures are painted with substance, but in the general hue of the picture there is a too decided preference for a greenish blue.

No. 20. 'A Portrait,' J. R. SWINTON. That of a lady, in a pink dress; she appears to be seated, but the arrangement is unsatisfactory, inasmuch as this is not easily determinable. This method of presenting figures is common in water-colour sketches, but hardly admissible in oil. The colour is high in tone, and tells well; but, as the picture is high in position, the detail cannot be canvassed.

No. 21. 'Lieutenant-General Sir James Macdonnell, K.C.B., &c. &c. Colonel of the 79th Regiment,' F. R. SAY. This distinguished officer is painted in the uniform of his rank, and the likeness is remarkably striking. Portraits of this class are regarded with the warmest interest. This is the officer who commanded the light infantry on the right of the British line at Waterloo, being then Lieutenant-Colonel Macdonnell, of the Coldstream Guards, who, with his invincible companions, held Hougoumont against the fearful masses that were directed against that post during the day, and himself closed the gate in the face of the French infantry.

No. 22. 'A Dutch Dogger carrying away her Sprit,' C. STANFIELD, R.A.

"On the Doggerbank, in the cold North Sea,
Weary day and night toil we;
Weary, wet, hungry, and cold,
Three poor fishermen, weakly and old."

So runs the old song: but there is more matter in the picture than the song. It is a charming production, into which the artist has thrown a strong dash of sentiment. The poor little vessel is pitched into a trough, and the seas rise above her on all sides; the sprit has snapped like a twig, and half is gone overboard; but they cannot afford to lose even this, so one of the poor fellows, in his economical distress, is fishing up the splinter. There is so much movement in this picture that we take leave of the vessel with our very best wishes for her safety, and an irrepressible hope that when we see her again it may be in smoother water.

No. 23. 'An Evening Drive round the Ramparts of Utrecht,' J. J. CHALON, R.A. There are parts of this work which manifest much ability: the trees to the right are effectively introduced, and the treatment of the picture exhibits considerable thought and care.

No. 24. 'Psalmody—an Illustration of the 11th, 12th, and 13th verses of the 148th Psalm,' S. A. HART, R.A. This is a large picture, composed under a semicircle; and, although painted in oil, seems rather to be intended for fresco. It is assuredly the best picture which this gentleman has of late exhibited, being in every part more than usually careful. The principal figure may be presumed to represent David, who is singing to the harp, and accompanied by the maidens, the young men, old men, and children, who are exhorted in the psalm to praise the Lord. The spirit of the text is well sustained, and we repeat that this work is essentially better than any the artist has of late years exhibited. It approaches, indeed, the character of high Art; manifesting much skill in grouping, and judgment and care in the general treatment.

No. 32. 'Ruth and Boaz,' H. W. PICKERSGILL, R.A. This is a large picture, in which the figures are brought forward of the size of life. Ruth is kneeling at the feet of Boaz, who desires her to remain among his maidens. The picture is very much subdued in tone and colour: much less so than is usual with the works of the artist. The purpose appears to have been force and solidity, which in some measure is fulfilled.

No. 37. 'The Grape Gatherer,' W. ETTY, R.A. This title is given to a quasi-nude female figure in the act of descending some steps with a basket of grapes on her head, and, from the consequent elevation of the arm and the bend of the body, a very beautiful line is produced. The position is one of much grace, and the prevalent sentiment is modest and retiring. It is curious to observe how few of these figures are entirely free from some allusion to model-setting—the steps here resemble the academical stools and boxes.

No. 38. 'The Student,' A. D. COOPER. This is an impertinence which had better been rejected. It represents a studio, in which we see the artist

himself amid the affectations of a German student—he is filling a German pipe, and his model, wrapped in a blanket, is seated on the other side of his stove. We have had occasion to remark on the execrable taste frequently displayed in the selection of subject; but we have never seen anything so disgustingly objectionable as this—being at once a mark of the utmost poverty of invention and depravity of taste.

No. 42. 'Ruth and Naomi,' F. SALGHETTI DRIOLE. This is an imitation of the style of Perugino and the earliest works of Raffaele—indeed it may be said to be a copy. Artists who so closely imitate the best and the worst qualities of the earlier masters (we do not limit the observation to this picture) expose their executive powers to question. The feeling is accompanied by a deep enthusiasm; but, if the quality of production do not rise beyond this, these labours of love are utterly unprofitable.

No. 43. 'Midday Scene, near Bideford, North Devon,' W. F. WITHERINGTON, R.A. This is a close wood scene, and in every respect the best picture this gentleman has of late exhibited. The management of the light breaking between the trees is marked by much natural truth, and the like quality distinguishes the general colour and the drawing of the trees. It must be observed, however, that in the painting of the foliage there is an absence of necessary breadth; the pencilling is too sharp and prominent.

No. 44. 'Portrait of Mrs. Frederick Pratt Barlow, Jun.,' F. NEWENHAM. The lady wears a dress of black velvet; disposed carelessly round her is a scarf, which may be supposed to have fallen from the shoulder. The features are clear in tone, and the draperies have been carefully studied.

No. 52. 'Portraits of Mrs. Digby and Child,' R. BUCKNER. The figures are life-sized and full-length—the lady being seated, and the child resting his head upon her lap. The former is attired in black velvet; the head and neck are painted with much brilliancy, and the artist has succeeded in imparting to the features an expression of much feminine gentleness.

No. 53. 'Time of Peace,' E. LANDSEER, R.A. This picture forms a pendant to another, entitled 'Time of War'—of which we shall anon have occasion to speak. 'Peace' is illustrated by a pretty sentiment, while the other is commonplace in conception. The intelligence of the Peace picture rests with a poor lamb; for still—

"superat pars altera curæ"

"Lanigeros agitare greges, hirtasque capellas."

Literally true, for we find ourselves on a height near some one of the Cinque-ports, among a flock of sheep and goats, in the midst of which lies an old rusty mortar, from the mouth of which the lamb seems to be nibbling some blades of grass. We look, moreover, towards the coast of France, over a calm and sunny sea. With respect to execution, it is marked more strongly than usual by the broad and unctuous style of the painter. The mixed flock is tended by a youthful group picked up from among the children of Jehu, the son of Nimshi—the goat and donkey charioteers that abound at Dover and other watering-places—and, by the way, these youthful shepherds and shepherdesses are among the best of Mr. Landseer's figures. The goats are admirably drawn and painted; their caparisons yield brilliant shreds of colour, and the fleeces of the sheep are more successfully woolly than any we have ever seen by the same hand. The conception is exquisite, and happily supported by the tranquillity which prevails throughout the entire composition.

No. 54. 'Scene in Holland—Afternoon Effect,' H. BRIGHT. The usual materials constituting Dutch scenery—water, a windmill or two, and a church, breaking the irregular horizontal formed by the near houses; but all, with numerous other items, falling precisely into their places, and constituting a composition of ineffable sweetness. The picture is larger than those generally produced by this artist; and it is sufficiently evident that, whatever peculiarity may distinguish its style, that peculiarity is traceable to long practice in crayon drawing, and especially obvious in the broad touches and occasional sharp outlines. And not less is colour influenced by earlier practice, as appears in the sky, which is not like Nature.

No. 59. 'Pastorella,' C. W. COPE, A. The subject of this picture is supplied by the sixth

book of the "Faerie Queene," in which is described the love of Sir Calidore for the fair Pastorell—both of whom are here brought forward in a sylvan nook; the knight, in furtherance of his suit, having adopted the shepherd's crook. They are seated, but Sir Calidore does not look a gentleman—his position is graceless, his developments of muscle disproportionate, and his extremities excessively coarse—his feet especially. Pastorell is graceful and modest; but this is not the class of subject suited to this artist—he was admirable in the simplicity of Goldsmith; but we fear for his reputation in the allegory of Spenser.

No. 59. 'Returning from the Ball (St. Martha),' J. M. W. TURNER, R.A. Similar in composition to the late Venetian pictures of this artist—the near parts of the work being occupied by a breadth of water, upon which appear some gondolas; the palaces of the City of the Sea rise in the distance, presided over by the crescent of the retiring moon. There is here less of the utter absence of definition, which has of late years distinguished these works; the forms are more distinct, and it is probable that an engraving of the work would be more really agreeable than the picture itself; but this, in a great degree, must depend upon the engraver. We may instance the plate from the Temeraire picture, in which it has been ventured to put the steamboat somewhat into drawing.

No. 60. 'Portrait of Mr. Sergeant Bellasis,' J. P. KNIGHT, R.A. This figure is a three-quarter length of life-size, attired in a scarlet robe. The face seems to be most substantially painted, and the features are remarkable for their intense and searching expression.

No. 61. 'Portrait of Margherita Favante,' T. M. JOY. The lady is presented standing, touching a piano. The back is partially towards the spectator, but the face is visible and full of earnest expression. The pose is graceful, and the portrait altogether a production of high merit.

No. 66. 'Her Most Gracious Majesty Queen Victoria,' F. GRANT, A. This is an equestrian life-sized portrait, which was "painted, by her Majesty's permission, for the Governors of Christ's Hospital, in compliance with their earnest request, to commemorate her Majesty's visit to the School, of which her Majesty had graciously condescended to become a Governor and Benefactor." The Queen is mounted on a horse with a military caparison, and wears a riding-habit with an aiguillette on the right shoulder. The features bear a strong resemblance to her Majesty; but the picture appears to have been hurried in execution.

No. 67. 'Scene from "Roderick Random,"' C. R. LEALIE, R.A. Of this picture a full description appeared in the last number of the ART-UNION. It is the largest composition which this gentleman has exhibited of late, and the subject is one which justifies the importance thus given to it. The scene, it will be remembered, is the reading of the will which declares the young squire sole heir of all his grandfather's estate, personal and real. The narrative is admirably perspicuous; all the figures play to the life the parts assigned them: the vacant young squire—the congratulating lawyers—the disappointed ladies, and, equally important with these, old Bowling, who is precisely the man to give utterance to the words which Smollett attributes to the character. The reading of a will, or any subject in which so much heavy and unrelieved black must appear, is necessarily a difficult picture to treat, especially where a strong partiality exists, as in Mr. Lealie's case, for light backgrounds. The black here is too absolute and hard, because the contrast is too decided. In Wilkie's picture at Munich—'The Reading of the Will'—there is a greater approximation of tone between the relieved and the relieving positions of the picture, and had this been the principle of treatment here, then it had added much to the value of the picture.

No. 69. 'A Cottage Door,' A. PROVIA. This is a small picture painted literally according to the title, and containing two figures of children, one of whom is loaded with a faggot which he has collected for firewood. The composition is of the most simple kind, but treated in a manner very pleasing. The name of the artist is new to us.

No. 70. 'An Elderly Woman reading the Bible,' —DYCKMAN. Here is a picture painted with the most exquisite finish, but placed upon the floor, or at least in such a position as to effectually pre-

vent its being seen. It is small, and renders the subject in its simplest version, an old woman absorbed in earnest perusal of the Scriptures; but the microscopic minuteness of finish with which the figure and accessories are made out is among the most extraordinary essays of the exertion of patient labour we have ever seen. And yet such a work is placed as it were out of sight. Such flagrant instances of injustice most abundantly substantiate the truth of the incessant complaints against the Royal Academy.

No. 73. 'A Mountain Group,' T. S. COOPER, A. A change for the better has never, perhaps, been shown in any work of Art more decidedly than in this—the transition is singularly sudden, for marked changes of style are never effected by *salutation*, but by slow degrees. The group is composed of black-faced sheep, painted with the most intimate knowledge of the habits of the animal. They are judiciously distributed, and each individual is charged to describe some peculiarity of the fleecy family. Earlier works of this artist, and those whereby his reputation has been acquired, were warm in colour; but this is excessively cold, and resembles in many points the works of his early preceptor, Verboeckhoven.

No. 73. 'Going to the Ball (San Martino),' J. M. W. TURNER, R.A. A companion to the picture, 'Coming from the Ball;' it is really much to be lamented that an artist possessing the powers of Mr. Turner should not exert them upon some subject worthy of them.

No. 76. 'Portrait of Mrs. Gambier Parry,' J. R. SWINTON. This work exhibits much originality of treatment; the lady is attired in black, and seated in a pose graceful and natural. To the features is communicated an expression of thought very consonant with her character.

No. 82. 'The Sisters—Portraits of Miss Constance and Miss Laura Stephen,' J. P. KNIGHT, R.A. The treatment of this work entitles it to consideration as a picture rather than portraiture. The figures are placed side by side in a garden, the one having an arm round the waist of the other. The heads are charmingly painted, and every item of the composition is made out with a studious care far beyond the conventionalities of portrait-painting.

No. 83. 'Time of War,' E. LANDSEER, R.A. This is the companion to the picture already noticed, 'Time of Peace.' The picture is most powerfully painted, but the allusion is less felicitous than in the other. The horrors of war are described by the fall of two troopers of the cavalry of the household brigade (Royal Horse Guards, as we learn from the motto on the drapery of the trumpet and other incidentals). The scene of the conflict in which they have fallen seems to have been a neat little garden, where now nothing but destruction and confusion prevails; the house is burnt down, and we see nothing but smoke and ashes. One of the horses is dead, a fact manifested by the painfully faithful glaze of the animal's eye; the other is wounded, and struggles in vain efforts to raise himself; the head of this horse is made out in strong relief against the smoke. The picture is not allusive to any past battle, because the men wear the cuirasse—a mode of arming not in use in our army during the last wars; but it would point to the future, and the fulfilment of such an augury may Heaven avert from our own doors.

No. 84. 'Spanish Peasants Retreating from the French Army,' F. GOODALL. This subject is brought forward in a manner less important than others which this artist has recently exhibited. It bears the usual impress of genius, and there is no doubt of the fact illustrated; but we have hitherto recognised such surpassing truth in the costume and character of the productions of this painter, that we are somewhat surprised by this work, which we presume is not painted from original sketches made in the country. The costume of every country is now so well known that it would be difficult to go wrong; but we, nevertheless, consider this must detract from this picture in comparison with others which we know to have been painted from actual study of actual scenes and living character. The principal figure is a wounded peasant mounted on a mule, and supported by friends. This group is followed by a long succession of similar figures approaching from the distance, where is seen the advancing French army. The work clearly defines itself by much of the prominent excellence which distinguishes the productions of the artist. The heads are exquisitely

finished, rivalling even the most elaborate works of the best period of the Dutch school. This is a most striking feature in the work, for hitherto the general manner of the heads of the smaller figures have shown a certain breadth and freedom which do not appear here.

No. 85. 'Genius,' R. FARRIER. This picture is composed of the well-known materials of the artist. The "genius" of the work is a boy drawing a head upon a slate, but it is not very clear whether it is a portrait or a spirited conceit; he is the same youthful aspirant to whom we were introduced time out of mind by the works of this artist. The picture is decided in style and clean in execution, but we cannot understand that kind of ambition which can sit for years under the offuscation of one idea.

No. 86. 'Windmill on the Banks of a River,' F. R. LEE, R.A. This is a large picture—of a subject broad and unbroken except by the windmill, which rises on the right bank. In the foreground there are a few figures, and a horse and cart apparently loading grain at a staith or small quay. The effect is sombre, as is usual in the pictures of this artist, and the subject not being very attractive, it forms a work less interesting than the productions of this gentleman generally are.

No. 87. 'Rabbit Shooting,' H. J. BODDINGTON. The scene is like an old quarry, through which a road passes to a neighbouring thicket. The stone affords occasion for some agreeable colour, and the trees are painted with much freshness.

No. 90. 'Hall Sands, Devon,' W. COLLINS, R.A. The pictures of this gentleman are more charming this year than they have been for years past; and, if we may believe that the exquisite essays which he now exhibits have been effected amid poignant physical suffering, they constitute an extraordinary evidence that an intense love of Art is akin to those passions which are independent of bodily affections. This is a small picture, showing merely a house on the seashore, with an extensive view over the sands—materials simple enough, but put together with a sweetness rarely attainable.

No. 91. 'Street in Grand Cairo,' D. ROBERTS, R.A. One of those close thoroughfares seen principally in oriental and southern cities, where so much personal comfort depends upon the exclusion of the sun. A prominent object is a minaret with galleries, which rises in the centre of the picture. The houses on the left are made out in a more slight and sketchy manner than usual, being merely marked in on a glaze of asphaltum. The end of the street opens into some more spacious quarter, as is signified by a gleam of light which has great value in the composition.

No. 93. 'Portrait of Sir William Charles Ross, R.A.,' T. H. ILLIDGE. A head and bust of this very distinguished artist painted on a three-quarter-sized canvas. The resemblance is most perfect, and the features are coloured with much brilliancy. It is evidently painted *con-amore*.

No. 100. 'Pandora,' G. PATTEN, A. This is a large picture, showing the descent of Pandora to the earth under the guidance of Mercury; she is seated upon clouds, and attended by a company of winged putti. The gift of Venus to Pandora was beauty, but the conception here has not been thus endowed; she is extremely heavy, and certainly unworthy of the cares of the entire circle of the mythology; in short, Prometheus will be deeply disappointed. In the figure there are admirable drawing and modelling, and the colour is rich and warm, but not brilliant.

No. 102. 'The Young Mother,' C. W. COPE, A. This is a small picture, presenting a figure according to the title. She is seated nursing her child, a simple subject, which is treated with infinite sweetness.

No. 103. 'The Suppliant,' R. REDGRAVE, A. This suppliant is a little girl standing at a door with a pitcher of water, but, being unable to reach the knocker, is earnestly addressing some passer-by with the appeal—"Please to give two single knocks." The little picture is simple and pleasing.

No. 106. 'Shrimpers hastening Home,' W. COLLINS, R.A. This is a small picture, showing two children moving wearily over the sandy waste of an open seashore. No other painter presents with such fidelity the children of those whose bread is cast upon the waters. These little figures are identified with salt water—the subject is most simple, and has been painted many times, but never more sweetly than in this composition.

No. 107. 'A Neapolitan Boy and Girl dancing the Tarantella,' T. UWINS, R.A. A small and unassuming production, into which is thrown the true spirit of the dance; the boy is kneeling, and the girl moves gracefully to the time of the castanet. No artist has described the customs and costumes of the lower classes of Naples with a fidelity equal to that which distinguishes the works of this gentleman.

No. 108. 'The Brook,' R. REDGRAVE, A. A passage from "Il Penseroso" accompanies this little picture, which is a companion to that exhibited in the British Institution, entitled, 'A Place where the Jack lie.' The subject has been felt with infinite truth—it is a most unaffected translation from nature—its truth is like that of the other—*piscatorial*, if you like, but not so classical as to be painted from such lines as

"In close covert by some brook,
Where no profaner eye may look,
Hide me from day's gairish eye."

No. 111. 'The Visit to the Nun,' C. L. EASTLAKE, R.A. It would appear that in compositions of large figures our school is not yet to excel; but there is a quality in some of our cabinet pictures transcending that of the works of any other existing school. It is rare to meet with a perfect knowledge of the prosody of the Art—an equal apprehension of its "*tonus, spiritus, et tempus*." The modern ascetic rejects colour; but after all, how few can truly develop the charm of colour; and more than this, how few can unite the great charm of colour with the tenderest eloquence of the heart, or the more impassioned discoursing of the soul! This, however, is effected in this picture: it shows a deep expression of the tenderest emotions of the human bosom. We find here a nun who has recently taken the veil receiving, in the *parloir* or *parlatorio* of the monastery, a visit from a married sister, who is accompanied by her two children: it is near the time for separation, for the hour-glass, which stands on the table, is running its last sands. Such are the prominent figures: the one is wedded to the humanities of the world; and the other is, in the language of the Church, "the bride of Heaven," whose story is at once legible in the exquisitely delicate characters in which it is written. This may be called a *genre* picture, but it is endowed with the most exalted qualities of the art. The features of these two figures, with the necessary change of circumstance, would be fitted to represent spiritual existence; indeed a representation of angelic attribute could not be more perfectly made out. It is but an every-day subject lighted up with that sacred effulgence for which the old masters devoutly prayed, and were endowed with, according to their adoration of their art. More than perhaps any other that has ever been painted, this picture abounds with a vibrative quality of execution which supports most powerfully its sentiment—this is mistakenly called "*woolly*" and "*man-nered*"—showing how little the deep purpose is understood. The scale of tone is most charmingly observed throughout—there is not a touch at discord with the motive of the picture, which forcibly reminds us of some of the ancient magnates of the art; as, for instance, the head of the married sister carries us back to Domenichino—and there is honour in the comparison. The work eminently shows that—

"Nil intentatum nostri liquere poetæ
Nec minimum meruer decus, vestigia Græcæ
Ausu deserere et celebrare domestica facta."

In the pride of our hearts for *poëtæ* we read *pictores*; if they may be said to have deserted the Greeks, they do indeed celebrate our "*domestica facta*" in a manner never seen before.

No. 112. . . . T. WEBSTER, R.A., elect.

"Please remember the grotto,
Only once a year."

It is not difficult to divine the subject. We find ourselves here fronting a semicircle of urchins of many ages begging for pence to buy candles to light up something like a beehive of oyster-shells, with which some, more profound than the rest, associate something, called Calypso, said to have lived in a habitation of the kind. The expression, assuredly, of each of these grotto mendicants is most amusing because most true, and peculiar to each of the various ages of the children. They importune you in a circle, each holding forth his shell, and so earnest is their "Please remember," &c., that you cannot escape them without at least

searching for a groat or sixpence. The eldest boy is bold in his application: he has been a grotto-builder for many years, and has on each succeeding occasion acquired augmented confidence in collecting the "rent." The youngest (it is her first essay) holds forth her shell, hanging her head, abashed at the position in which she has placed herself. Each of these little figures is a successful study, and it can with truth be said that no painter has been more successful in depicting the childish character.

No. 116. 'An Italian Cottage Door,' T. UWINS, R.A. One of those subjects whereby this gentleman describes with such felicity the habits and customs of the Italian peasantry. The picture is small, showing a woman seated at the door of a cottage spinning, and at the same time rocking her child, which is asleep in its cradle.

No. 117. 'Cupid and Psyche,' T. UWINS, R.A. This is also a small picture, but of a very different class of subject from that we have been accustomed to recognise in the works of this artist. The picture is painted for his Royal Highness Prince Albert. The immediate materials are deduced from Apuleius, who relates that Psyche, when bearing to Venus the vase of celestial beauty, thus argued with herself—"Why should I be so silly as to carry all this beauty to Venus, without stealing a little for myself?" Alas! instead of beauty, there issues from the vase a noxious vapour, which throws poor Psyche into a deep sleep; and she must fall from the rocks, but that Cupid, always hovering round the object of his love, flies to her protection, revives her from her trance, and restores her to animation and enjoyment. The powers of this artist have now stood the wear and tear of a long life—which is yet fresh in that verdure necessary to the creation of the beautiful; yet we cannot help saying how much we are struck with all the circumstances of the production of this work. We see mythology continually painted—this is a subject among its most difficult themes; and it is wisely painted small, and with a tenderness unsurpassed. Poor Psyche is seated on a rock, just opening her eyes, as recovering from the noxious vapour, through the attentions of Cupid. The expression of both is charming, and the entire spirit of the picture is perfectly up to that of the most elegant classic. The Greek poet thus instructs the master of the Rhodian art:—

Γράφε ῥίνα καὶ παρὰ
ῥῶτα τῷ γάλακτι μέλας
Γράφε χεῖλος οἷα Πειθῆς
Προκαλόμενον φίλον
Τρυφερῶ δ' ἔστω γενεῖ
Περὶ Λυγρὸν τραχὺ
Χάρτες πτόντο πᾶσαι.

Here is much of the physical beauty of Greek Art. Mr. Uwins has not only embodied all this, but has endued his figures with an essence which words cannot describe.

No. 121. 'The Life Guards, in the Costume they wore in 1815,' A. COOPER, R.A. A small picture, showing two soldiers at the door of a cabaret in France: one offers his horse a glass of wine, to the astonishment of the *Alle*, who stands at the door crying for justice at the hands of the painter. The horses are well painted.

No. 122. 'A Candidate for a Portrait,' C. LANDSEER, R.A. A small picture, representing a child standing, and supposed to be saying, "Paint me so." Like all the smaller productions of this gentleman, it is painted with much solidity, truth, and character.

No. 124. 'Sir Rowland—a favourite Horse, the Property of Thomas Parsons, Esq.,' A. COOPER, R.A. The animal is certainly painted with infinite knowledge of points of equine beauty; but beyond this it is difficult to understand the action of the horse, and even to see what he is moving on, for the ground is so softened off, and deficient of markings, that he seems to be trotting, without any kind of support, having his four feet off the ground at the same time. The landscape part of the composition is like the softest enamel, and ineffectively composed.

No. 125. 'Psyche wafted over the Mountains by Zephyrus,' H. HOWARD, R.A. We must suppose this to be a sketch, and as such it is to be regretted that it should have been placed so near the eye.

No. 126. 'Portrait of J. Swinton, Esq.,' J. W. GORDON. Painted with all the force and argument which this artist throws into his heads. The speculation which animates the eyes is extremely penetrating.

No. 132. 'Portrait of Samuel Cartwright, Esq.,' J. WOOD. The figure is a three-quarter length, attired in a shooting dress. It is most unaffectedly treated and displays great power of execution.

No. 133. 'The Family of Mr. George Patten, A.,' G. PATTEN, A. This is a group of three figures, two ladies and a young gentleman: the latter standing, the former seated. It is evidently a *con-amore* picture, upon which unusual labour has been bestowed, being extremely rich in colour, and possessing great depth and transparency.

No. 134. 'The Departure—Scene in Circassia,' Sir W. ALLAN, R.A. An allusion, we may presume, to the defence of the country against the Russians. An armed and mounted warrior is taking leave of his wife, and quitting his home, to join his companions in arms. The subject is from a novel, but not a very interesting source; that is to say, as regards painting. The landscape is mountainous and romantic, and portions are painted with much taste. It has many passages of great power, but is scarcely sufficient to sustain the high and well-earned reputation of the accomplished artist.

No. 135. 'The Errand Cart—View near Headcorn, Kent,' G. A. WILLIAMS. A well-selected roadside view, rich with colour, very judiciously employed. It has been carefully studied from close observation of the relative effects of objects under such arrangement.

No. 136. 'The Aged Gallant,' J. VAN REGE-MORTER. This is a picture by an Antwerp painter, and is distinguished by a high degree of merit, inasmuch as to deserve a better place than has been accorded to it. It need not here be observed that the works of the old Dutch masters exercise a strongly-marked influence over the existing school of that country. The style of this picture refers us to the period of those who began to refine upon the coarser conceits of their predecessors and contemporaries. The scene is animated by small figures, one of which is the "aged gallant," who is paying attention to a lady. The work is sober in colour, and more free in style than those of which it presents an imitation.

No. 137. 'The Pleasance in the Olden Time,' H. JUTSUM. This picture gives a view of the home pleasure-grounds of some old English mansion. The subject is quiet and sober, rather than picturesque—the principal materials being a clock-tower gateway, trees, garden, terraces, &c., animated by figures in ancient costume, disposed here and there with good effect. The work is distinguished by the usual decided execution of the artist.

No. 139. 'The Thames near Kingston,' R. H. HILDITCH. The river occupies the entire breadth of the picture, but gradually closing in distance. The water and trees are distinguished with so much freshness and truth as to seem to have been painted upon the spot.

No. 140. 'Choosing the Wedding Gown,' W. MULREADY. This inimitable picture is painted from "The Vicar of Wakefield," and forms (if our memory serve us) one of the designs which have been engraved among Mr. Mulready's illustrations of the same work. It is small, and in style similar to 'The Whistonian Controversy.' It may not be unnecessary to mention this, because the works of this gentleman have in style and character presented, of late years, more than one phase. To praise this production in the ordinary terms of eulogy would be a derogation from its unique excellence, by reducing it to the level of works which, although of great merit, yet belong to a common class. No picture of equal size with this 'Choosing the Wedding Gown,' either [of the ancient or modern schools of Art, can show such an amount of positive colour harmonized with such a marvellous assertion of principle. In speak of 'The Whistonian Controversy,' we pronounced this gentleman the greatest living master of colour. The hues in that charming work were somewhat broken, but here they are yet more absolute: the artist has exceeded the power of that picture, and we can offer him no higher praise. We have again here to speak of the union of the most exalted sentiment with the utmost perfection of colour. The reds are laid in at their utmost value, but they are not garish; and a portion of the purest

ultramarine is so made to keep its place as almost to escape the eye. It is a *genre* picture, composed from a very hackneyed source; but such treatment as this exalts the work to the rank of the finest productions of the greatest masters, and beyond many of their most highly-esteemed works. It is rare to find, even in the greatest men, the union of colour, form, and expression; the reputations of many of the greatest have often grown out of one only of these. Instances are numerous, and do not call for citation here. But it may be necessary to describe the work. The future Mrs. Primrose stands intently examining a gown-piece shown to her by the draper, from whom she is separated by a counter: these two figures are in profile; while Dr. Primrose is on the other side of the lady, and facing the spectator. There are, besides, two other figures—a boy, and the shop-dame who is attending to his wants. The confident commendation of the shopkeeper, the intent examination of the fair purchaser, and the affectionate solicitude of Dr. Primrose, are beyond description. The qualities of execution displayed in the picture are astonishing. If finish be a commendable quality, it is worked up to the parallel of the most exquisite miniature; if its breadth be questioned, it possesses that quality in the highest degree: in short, it is a production which has never yet been equalled in its kind, and never can be excelled.

No. 143. 'The Palace Garden—Time of Queen Anne,' J. D. WINGFIELD. Perhaps at Hampton Court, the view showing broad *allées* hedged in by borders of flowers. In the foreground are seen a group of figures, in the costume of the period specified in the title. As an open scene, the picture is more agreeable than others we have lately seen by the same artist.

No. 144. 'Portrait of Miss Fitz-Maurice,' J. P. KNIGHT. Like many of the other female portraits of this gentleman, this is rather a picture than a portrait. The head with the fillet of laurel is extremely poetical.

No. 145. 'Field-Marshal the Duke of Wellington,' H. W. PICKERSGILL. This picture has been painted for the City of London Club, and presents the Duke on horseback. It is a life-sized work, and does not rank among the best works of the artist.

No. 151. 'Portraits of Mrs. Robert Clark and Children,' J. LUCAS. This is a graceful group, composed of a lady and two children; brilliant in colour, and unexceptionable in execution.

No. 152. 'The Wounded Smuggler,' CHARLES LANDSEER, R.A. The sufferer, a broad and stalwart figure, is lying upon a bed, the scene being a cottage interior. He is anxiously watched by his wife, and, if we may judge from appearances, he has not long to live. The objective of the picture is such as may be found in a seaside cottage, comprehending the things that proclaim a desperate course of life. The execution of the work is deficient of clearness; the subject, moreover, is not one of inviting character.

No. 155. 'Landscape on the Thames,' R. COLLS. The prominent objective consists of a water-mill and dam, with fish-traps, trees, &c. The work is painted in that feeling which originated with Constable, and several passages are painted with much success, but the trees are poor, thin, and woolly; and the sky heavy, opaque, and painted with bad colour.

No. 156. 'Red Deer (ridden by Kitchener) the property of his Grace the Duke of Richmond,' A. COOPER, R.A. The horse is beautifully drawn; but the difference in size between the horse and the rider is such as never has been heard of in the history of light weights. The rider, if he were standing by the side of the animal, would not reach above the shoulder.

No. 157. 'Portrait of William Fraser, Esq.,' J. WATSON GORDON. This work is subdued in colour, but the head is very finely modelled, and is qualified with a living force extremely rare of attainment.

No. 158. 'Portrait of a Painter,' R. BOWWELL. This a portrait of Mr. Bowwell himself, to which, in seeking to give penetration, he has communicated somewhat of an expression of pain. The resemblance is very accurate, the colouring is brilliant, and the head altogether has been painted with infinite care.

No. 163. 'The Fortune-teller,' E. U. EDDIS. A life-sized figure of a girl described as a gypsy. The head is managed with much skill, in a manner superior to every other part of the picture.

No. 165. 'Stag at Bay,' E. LANDSEER, R.A. This is a large picture—larger than any other which this artist has exhibited, with, perhaps, the exception of 'Lord Aberdeen's Otter Hounds.' The scene is a Highland lake, near the shore of which the gallant animal is standing, having been pursued into the water by two of the famous breed of the Scottish deerhound, one of which is struggling in the water, in the agonies of death, having been mortally stricken by the antlers. The stag is now fiercely threatening the second dog, which, in sporting phrase, is "giving mouth" as loudly as he can, to proclaim the whereabouts of the game; and with such truth and spirit is the whole painted that we cannot help (although not of the laird's hunting party) entering warmly into the interest of the chase—but upon the side of the noble stag, upon whose escape we offer any odds, if the laird and his gillies are not at hand, and as there seems to be no boat near. The menace of the stag is most forcibly described, and the excitement and barking of the dog are accompanied by the most natural action, and the erection of the hair on the back. The prevalent hue of this picture is gray; it is, consequently, extremely sober in comparison with the rich glow of colour in the picture we have named, 'Lord Aberdeen's Otter Hounds.' The background opens into distance, showing the shores of the lake and an approaching storm; every part being finished with the utmost care.*

No. 166. 'Composition from Milton's "Comus,"' W. ETTY, R.A.

"Circe, with the Syrens three,
Amidst the flowery kirtled Naiades."

Such is the passage supplying the subject of this composition, which, we believe, was originally intended for execution in fresco for the summer-house in the gardens of Buckingham Palace. The quotation here given is scarcely long enough to assist the memory to the pith of the subject. Comus, after having heard the lady's song,

"Sweet Echo, sweetest nymph that liv'st unseen," &c.,

is enraptured by the voice, inasmuch as to compare it with the singing of the Syrens: he says—

"I have oft heard

My mother Circe, with the Syrens three,
Amidst the flowery kirtled Naiades,
Culling their pient herbs and balsam drugs;
Who, as they sung, would take the prison'd soul
And lap it in Elysium."

We find, accordingly, Circe, the centre figure, holding a wand as a sorceress. On her right are the Syrens; and on the extreme right, we may suppose, with her back turned, Egle, the most beautiful of the nymphs, reclining on the flowing urn. The colour of this picture is charming; but there are features in the drawing which, to use the mildest term, are eccentric—as, for instance, the pinching in of the waist of the figure of the Naiad contrasting with the forced richness of outline running downwards. In the Circe we recognise a similarity to more than one of the figures of classic antiquity. Although distinguished by many beauties, the picture will not rank among the most highly prized of its author.

No. 167. 'Sheep Washing,' E. WILLIAMS, sen. A small picture of a pool, shaded by trees, in which the sheep are plunged. It is simply painted, and very like nature.

No. 170. 'William Wells, Esq.,' F. GRANT, A. A small full length, presenting a much higher degree of finish than we are accustomed to see in the works of this artist. The figure is standing, very plainly attired as a country gentleman. The scene is a garden.

No. 171. 'The Mother and Child,' C. B. LES-

* It is worthy of remark, as a circumstance to excite no little surprise in England, and perfect astonishment on the Continent, that for the four pictures painted by Mr. Edwin Landseer this year, he received nearly seven thousand pounds—i. e., £2400 for the paintings, and £4400 for the "copyrights": the copyrights of the 'Pease' and 'War' were purchased for £2650, by Mr. Alderman Moon; that of the 'Refreshment,' for £1000, by Messrs. Henry Graves and Co.; and that of 'The Stag at Bay,' for £200 (with a share of the profits), by Mr. McLean. It is, we imagine, utterly impossible that the sale of the engravings can be such as to return so prodigious an outlay. But, in order to effect this purpose, immense exertions will be made by the publishers; whose attention, and whose capital, will thus be drawn off from the issue of works of loftier motive and worthier purpose. The 'Pease' and 'War' are the property of Mr. Vernon; that of 'Refreshment' belongs to M. Newenhuys, a Belgian dealer; and that of 'The Stag at Bay' to Lord Godolphin.

LIE, R.A. This is a small composition, but one of the most charming, in its way, that has ever been painted. It shows a young mother, with her first infant on her knee, bending over it in an ecstasy of maternal delight, and smothering it with caresses. This is a passage from the book of Nature, which never can be more perfectly rendered; the frame of the mother is tremulous all over with excess of exultation; and never can mother and child be more decidedly identified: it could not be the child of another—the bare supposition is impossible. Although a small picture, it is assuredly one of the most fortunate of the later productions of this artist: few others could have thus let us see and hear every movement and sound—the chuckling of the child and the delight of the mother—expressed simultaneously in action and language.

No. 173. 'The Orphan Child,' J. SANT. She is crouching against a wall, her only companions being a butterfly and her flowers, for she seems to have been selling such frail ware. The head is presented in profile: the features are striking and admirably coloured.

No. 183. 'Portrait of his Grace the Duke of Roxburgh,' the late T. PHILLIPS, R.A. A full-length life-sized portrait, presenting the figure in the robes of the Order of the Thistle. The likeness is extremely favourable, and the whole is finished with the nicety which distinguishes the works of this lamented painter.

No. 184. 'Early Morning,' W. COLLINS, R.A. A larger work than the other by this gentleman hitherto noticed. The scene is the seashore at low water; and the lower horizon is defined by the remote meeting of the sea and sky. Above this line the sun has just appeared, tipping the cold green water with one streak of precious golden light. The foreground is occupied by two boys in search of such small fry as may be accessible when the tide is out; and upon these figures the first rays of the morning break with powerful effect. The sky is clouded, and the general aspect is cold; but there prevails throughout the composition the most sincere devotion to natural truth. The picture has not the appearance of one that has been entirely wrought out in the studio (although it may be so): such is the entire absence of affectation—the genuine simplicity of every motive—that it looks like a locality and an effect painted faithfully and absolutely from the reality. When weary with the platitudes of every-day affectation, it is refreshing to turn to Art like this. Mr. Collins was wedded to Nature, and the match has turned out a happy one.

No. 185. 'Misero Point, Islands of Procida and Ischia, near Naples,' W. HAYELL. We are here placed on a terrace, shaded by a luxuriant vine foliage; and the view of the islands is a distant glimpse between the trellis-props. The view at once proclaims sunny Italy, and its character the vicinity of Naples.

No. 186. 'From the Highland Widow,' A. FRASER. The subject is from "The Chronicles of the Canongate"—the surprise of the celebrated Mac Tavish Mhor, by a detachment of the Sidier Roy, on the skirts of Ben Cruachan. We find him defending his retreat by firing down upon his pursuers, his wife standing by him, and aiding him by loading his pieces alternately as they were discharged. The narrative is strikingly clear, and the execution of the picture is more than usually careful.

No. 188. 'Il Ponto Rotto, Rome,' C. STANFIELD, R.A. The Ponto Rotto at Rome, and the Ponto Rotto at Avignon, are favourite subjects with artists of all nations. We need not say of this picture how identical it is with the locality—every item of the composition is in its place; and beautiful, substantial, and true as the picture is, yet we must consider that each time Mr. Stanfield makes his appearance ashore, he commits an act of the grossest public injustice. We cannot have too much of that salt-water which he paints—we want not the tame, blue, voiceless Mediterranean, but "the glad waters" of our own green North Sea. Let him tie on his son's wester, and "heave to" his craft in the bluff of a North Sea squall, counting the strange sails far and near when his bark rises on the ridge of the heaving volumes which sweep by him, and, when plunged low in the troubled bosom of the waters, measuring with his eye the towering height of the dark menacing masses. The appalling sublimities of such a scene are not those to quail the heart of

one like himself, who has gone down to the sea and "dwelt in ships." However satisfied we may be with his smaller works, he has yet to paint the grandeurs of his department of the Art, which can only be described by one who has careered on the "white horses" of the driving ocean, and upon whom has been abundantly shed the white blossoms of the wailing tempest.

No. 191. 'On the North Devonshire Moorlands—Afternoon,' T. J. SOPER. The general effect and colour of this picture are highly agreeable. The materials are rocks, hills, a cottage, and moorland, with a glimpse of the distant sea. The foreground is broken, and very effectively painted; but the sky does not exhibit the same degree of care.

No. 194. 'Portrait of the Duke of Wellington, Count D'ORRAY. The Duke is here painted in profile, which cannot be considered the most favourable aspect. The attire is a plain evening dress, with the ribbon of the Garter. The picture is hung high, and beyond the possibility of examination; it is, however, well painted, and the manner of posing the figure is at least original.

No. 199. 'His Royal Highness Prince Albert,' F. GRANT, A. This portrait has been "painted," by his Royal Highness's permission, for the Governors of Christ's Hospital, of which his Royal Highness is a Governor, in commemoration of his Royal Highness having accompanied her Majesty on her gracious visit." The Prince wears a uniform similar to that of the Life Guards, without the cuirasse, and is standing by a gray horse, which he is about to mount; but the figure strikes us as being far too thin, and it cannot be said that much care has been bestowed upon the finish of the work.

No. 200. 'The Choice of Paris,' W. ETTY, R.A. As in Rubens's picture, Mr. Etty shows a back most charmingly painted. Paris is seated on the left, in the act of presenting the apple to Venus; and, with regard to the group of the three goddesses, Minerva stands in the middle, and Juno—on the right—is retiring to her ear. From the inveterate and daily habit of painting, we may say, little else but model-portraiture, Mr. Etty does not sufficiently idealize his figures; we may, therefore, recognise in these the formal character of the persons from whom they have been painted. Venus faces the spectator, as receiving the apple; and it will be remarked that she is slight in figure, and, although far from being so palpable as the beauties of Rubens, still too human to be divine. We see the back of Minerva—a more full impersonation than either of the others. Venus is quitting the scene; and, did we not know so well the eccentricities which this gentleman mingles with his wonderful instances of power, it would be impossible reasonably to account for a figure so extravagantly thin: it is true she is seen in profile, but, at any rate, it is of little avail that a figure be correct if it do not seem so. Paris is seated, looking very much alarmed, and apparently desirous to have as little as possible to do with the matter—in short, but for his holding forth the apple, he is not identified with the party. The colour of the work is admirable; and the painting of the back of Minerva shows a command of material which we see in the productions of no other painter.

No. 203. 'Portrait of Mrs. Gillum, of Middleton Hall, Belford,' J. WATSON GORDON. A three-quarter length front view of the figure, most unaffectedly painted. To the figure, roundness and substance have been effectively communicated, and the features are endowed with all the freshness and vitality of Nature.

No. 207. 'Mrs. Vicesimus Knox,' Mrs. W. CARPENTER. The placing of this portrait is an instance that no reputation is a security against injustice. The work is placed out of sight—high above many pictures which in merit are not to be compared with it. This lady is entitled to consideration, even from the Royal Academy, on account of the high qualifications by which she is distinguished, and which so few of her male competitors possess in the same degree.

No. 208. 'Portrait of his Grace the Duke of Northumberland, K.G., Lord Lieutenant of Northumberland and Newcastle-upon-Tyne,' J. LUCAS. A full length—standing, and attired in scarlet robes. It is successfully treated, and the resemblance is at once recognisable.

No. 209. 'Ruins of the Temple of the Sun, Baalbec,' D. ROBERTS, R.A. This view of these

beautiful remains shows no portion of the inner area, which is strewn with fragments of columns and sculptured blocks of stone. The striking feature of the scene consists, of course, of the columns that are yet standing; and they are seen at a short distance. In the foreground is a reservoir of clear, cool water, in which are some aquatic birds; and one or two figures are seen at the edge. The general colour is somewhat less red than we have seen in these views—a change which is productive of more agreeable effect.

No. 211. 'The Cattle Ferry,' H. SHIRLEY. A small picture, richly coloured, and showing everywhere the utmost nicety of execution. The subject is simply, according to the title, a ferry-boat with some cattle, figures, and a very ragged windmill. The water is made out with good effect, and the foreground, herbage, and weeds are especially well put in.

No. 216. 'A Roadside Cottage,' J. STARK. The composition is very similar to that of many of the productions of this artist. The cottage is shaded by a group of trees, painted with greater freshness than usual, but, perhaps, wanting in that breadth and unity of touch which in the lights would give so much more value to the execution.

No. 216. 'Quietude Disturbed,' J. WARD, R.A. This composition shows a flock of sheep moving along a dusty road. The "disturbed quietude" is illustrated by a strange dog having started in pursuit of one or two lambs. This gentleman has produced excellent works; but it cannot be expected that those now exhibited can show the power of earlier productions.

No. 217. 'The Well,' C. SMYTH. A small picture, representing two camels and a traveller who have stopped at one of those desert wells which are presided over by a *solitaire*, according to the custom of the East. The effect is that of twilight, which is well maintained; the colouring is forcible and effective; and, altogether, the work is one of great merit.

No. 218. 'Near Gensano,' C. JOSI. A small fragment of Italian scenery, but possessing nothing of an attractive character. It resembles in style the works of the Italian school, and by no means shows the spirit and power which mark the animal pictures of its author.

No. 220. 'An Arabian, the property of Sir George Philip Lee,' A. COOPER, R.A. A white horse, brought forward in the best composition which this artist exhibits.

No. 223. 'Frederick William Pott, Esq.,' Miss M. GILLIES. A half-length life-sized figure, very successfully treated. There is a soundness of principle in the work, which pronounces distinctly in favour of the talent of this lady.

No. 227. 'Portrait of Andrew Clark, Esq., of Comrie Castle, Perthshire,' H. W. PICKERSGILL, R.A. The subject is painted at full length, in a Greek dress: such taste is questionable, under any circumstances; the artist has, however, made the most of his material.

No. 235. 'Une Paysanne de la Bretagne,' ELIZA GOODALL. A very successful study of a girl leaning at a window. The execution is somewhat dry, but this is a defect easily remediable.

No. 237. 'Hurrah! for the Whaler Erebus! Another Fish!' J. M. W. TURNER, R.A. The subject of this picture is supplied by a book called 'Beale's Voyage:—' such is the title which we find in the catalogue. The book we have never seen, but presume that it describes the events of a whaling expedition; but whether undertaken in the South Seas or the North, we are left in doubt, inasmuch as in the picture there is nothing whereby to determine. Mr. Turner has painted from the same source before; and, unless the pictures be commissioned, it is at least an eccentric movement in search of material. There cannot be a doubt of the extraordinary genius of Mr. Turner; but it is not in his present works that he will live—they only share the *prestige* of earlier productions. Twenty years ago, Mr. Turner painted in every respect differently from what he does now; and can we believe that there is conviction on the side of those who laud his works of the present time as heartily as they do those of the past? The productions of the two periods are essentially different; and that claim of paramount excellence which his admirers maintain for

him cannot be conceded to both, although so blindly asserted. We cannot examine this painter by the apposition of another: his case is the diamond to the diamond—Turner is the only test of Turner. If legibility and emphatic narrative be high qualities in Art, and refinement of expression be addressed to refined and cultivated sense, then are the earlier works of this gentleman among the most valuable in existence. But between these and this picture of the 'Erebus' there is this difference—but for the oracular catalogue, it were impossible to divine the subject of the picture: there is no form for the eye to dwell upon, save the topsails and royals of the ship; and this is the only definite passage in the work. Wretched Thebans that we are, the riddle were proposed to us in vain, but for the aid of the catalogue; and yet no man can reasonably raise the cry that "Philip is mad!" As to effect, it cannot be doubted for a moment that Turner is right; and this is seen when his works are reduced to black and white. His Venetian pictures of this year are more definite than those of last year, and in one of them, especially, there is a charming natural sentiment: those pictures would come out better in the plate than in colour, for the eye in the latter is distracted by manner. We have alluded elsewhere to something more of definition appearing in the 'Temeraire' plate than in the picture; and this, for his own sake, an engraver is compelled to resort to. For years have we dwelt enraptured upon the other aspirations of the other Turner; and whole hours ("by Shrewsbury clock") have we hung over this 'Erebus' picture without finding that severity of purpose which should characterize it. We write with an early drawing of Turner before us—it is a church interior, of infinite elaboration, like an architectural drawing: there is every sign of industry, but none of genius; and our experience, even in our own school, teaches us that precocity is not to be envied, inasmuch as its degeneration is all but inevitable. Turner, like others we could name, was a star, yet rising, during thirty years, and each succeeding *lustrium* was marked by improvement; and, if he be in his descent, it is one more proof that to paint too much is a fatal error. We have, and with good reason,

"Trimmed up his praises with an earnest tongue,
Spoke his deservings, like a chronicler,
Making him ever better than his praise,
By still dispraising praise, valued with him."

And this we hope to do again. Therefore, hail! and adieu, Great Seer, till we meet again at—Philippi.

No. 239. 'Going to Vespers,' F. GOODALL. This picture shows the entrance to a church (sketched, perhaps, from some one of those in Normandy or Brittany); it is evening, and the light falls upon two figures which are moving onward towards the interior. They are a young and an aged woman, the latter supported by the former, and the light is thrown upon them in a manner so effective as to develop most perfectly the charming sentiment proposed to be conveyed. This is the first exhibited production of this kind to which the name has been attached; and, although an artist rarely departs with success from the class of subjects in which his strength lies, the picture is among the best he has produced. It may, in parts, be too smooth, but this may have arisen from a desire of that depth and transparency which the work so eminently shows. With respect to the feeling of the outlines, the proportion of the sharp and prominent to the retiring is judiciously balanced.

No. 240. 'Preparing to throw off her Weeds,' R. REDGRAVE, A. With respect to this composition, we must confess a feeling of deep disappointment. Pictures of this artist, to which attention has been deservedly pointed, have not been remarkable for the aspiring nature of their subjects, but they have been treated with a depth of feeling which at once appealed to the sympathies of the spectator. It is easy to vulgarise the most elegant subject-matter, and, at the same time, the most ordinary materials may be refined upon without outrage to nature; to do this shows mind of a superior order, and it is what we have been led to expect from previous works, such as 'The Governess,' and the picture from the 'Song of a Shirt.' The present work shows a group composed of three figures—the lady who is about to "throw off her weeds," her maid, and a dressmaker. The new gown is held up by one of these as if about to be put on; and, at the same

time, an officer in uniform is entering the apartment—a coincidence which does little for the story. Such are the elements of the composition, which, it must be said, shows a retrograde movement. The *engagement* of the widow is indelicately announced by the hasty entrance of the officer, which is assuredly ill-timed and ill-judged; and the treatment otherwise is toned with vulgarity.

No. 241. 'Portrait of a Lady,' H. W. PHILLIPS. A small-sized work, painted apparently with firmness, and without pretension, but by no means approaching in brilliancy other similarly-sized portraits we have seen by the same hand.

MIDDLE ROOM.

No. 247. . . . E. B. MORRIS. This is a composition of considerable size, painted from an incident related in Vaughan's "Life of Wycliffe." The passage has been taken up before, but it at least shows a commendable desire to depart from the beaten track of an every-day subject. When Wycliffe was confined to his chamber by sickness, and his life was despaired of by a few, and hoped for by many, he was waited upon by a deputation of friars, charged to procure from the supposed dying man a recantation of his assertions against them. But, instead thereof, he rose in his bed and declared he should yet live and further denounce them. We find, accordingly, Wycliffe in his bed surrounded by figures representing the deputation, and the civil functionaries by whom they were accompanied. The composition has been studied with care, and even timidity, inasmuch as to render it deficient of necessary force.

No. 251. 'Portraits of Lady Charlotte and Lord Charles Ker, younger Children of his Grace the Duke of Roxburgh,' H. W. PHILLIPS. One of the children is seated in an elevated position on a cushion, and the other is standing by him, forming altogether an agreeable composition, executed with considerable power.

No. 252. 'The Right Rev. the Lord Bishop of Oxford, Chancellor of the Most Noble Order of the Garter, F.R.S. &c. &c.,' F. R. SAY. This distinguished prelate is represented in the episcopal robe, and depending at the neck appear the blue ribbon and the star of the Garter, the insignia of his office of Chancellor; in further allusion to which his hand rests upon the velvet robe of the order, also bearing the star. The features are expressive and well pointed.

No. 253. 'Portrait of Francis Grant, Esq.,' J. WATSON GORDON, A. The figure rests with one arm upon a book, having the head turned to the left. The work is remarkable for its entire absence of colour, reminding us of some of the hasty sketches of John Jackson, in some of whose portraits there is as little of colour as may be. His beautiful portrait of Flaxman is now very much faded: this he declared to be painted with only black, white, and light red. This portrait is a sketch, compared with others of Mr. Gordon's works. It is, however, singularly true in resemblance to the subject.

No. 254. 'The Juvenile Scribe,' W. ETTY, R.A. A life-sized—we may say—portrait of a little girl. She is presented in profile, and is intent upon scribbling a note to somebody that is "dear" to her. This is a kind of subject which does not tell well under Mr. Etty's style—it is the least interesting of his series.

No. 255. 'A Summer Evening,' T. S. COOPER, A. This is the most valuable picture which this gentleman has ever produced: he is at one and the same time breaking lances with Albert Cuyt and Paul Potter. The composition is the largest he has exhibited, being at once a cattle picture of the most extraordinary animal truth, and a landscape of the most surpassing sweetness. The striking object of the group is a black and white bull, which stands quietly ruminating, and admirably lighted here and there by the golden light of the declining sun. He is not a thoroughbred animal, but seems to be described as a half Durham and a half south country beast—such as many of those seen in the counties round London. Mr. Cooper is a star that is certainly in his ascendant in Taurus, for never was an animal painted with more exquisite truth than this. Then there are the cows—so distinctly characterized from the lord of the herd, and distributed over the pasture with such a perfect apprehension of value in composition. Those grouped in the foreground are drawn with the same power and learning displayed

* We are indebted, however, to "Beale's Voyage," as we should be to any other book, for having saved us this year from the infliction of passages from the "Follies of Hope"—which no where appears in the catalogue.

in the bull. The works of this artist have of late shown an attachment to a clouded aspect; but none of these approach in sweetness the subdued sunshine of this 'Summer Evening,' the effect of the light of which is rendered with a truth beyond all praise. The landscape is flat, and on the left intersected by a stream of smooth water, which repeats the tranquil light of the sky; and here the finish of the foreground, herbage, and leaves excels even that of the animals. This picture ranks Mr. Cooper at once the presiding star in the *vis lectes*—that is to say, in his own milky way.

No. 256. 'Portrait of a Lady,' W. GUSH. A full-length of the size of life, with a garden background, and accompanied by a deerhound, on which the left hand is resting. She is dressed in black velvet. There is movement in the figure. There is, moreover, an elegant taste in the entire arrangement, which is, besides, highly effective; and with respect to colour it is sober, but harmonious.

No. 263. 'Portrait of Miss Sharpe,' N. J. CROWLEY. A seated half-length—deficient, perhaps, in some degree, in delicacy of colour, but exhibiting otherwise much executive skill.

No. 264. 'The Sea-bather,' W. ETTY, R.A. This is a life-sized study, which it is not usual to see from the easel of this gentleman: a figure—nude of course—standing in the sea. Over her head falls a strip of white drapery, which flows round the figure. The arms are raised, and the play of line is altogether well managed; but after all, there is no subject—the figure being one of those which are graceful and beautiful as small studies, but not of sufficient importance to constitute a large picture.

No. 265. 'Portrait of John Saywall, Esq.,' R. R. REINAOLE, R.A. A head and bust executed with much skill; certainly the best we have ever seen by the artist.

No. 269. 'An English River Scene,' T. CREZWICK, A. A year or two ago this artist exhibited a picture somewhat similar to this in composition, but very different in colour. It was then much to be feared that his foliage had entirely lost all that freshness which signalized his earlier works—it became suddenly leathery, dry, and adust; but of this character nothing is observable in the pictures which he now exhibits. This work is one of the largest he has painted. The subject resembles the scenery of the Thames high up the river, showing on the right a group of lofty trees, shading what seems to be a river-side tavern, around which are figures. The immediate foreground is in shadow, but here and there valuable spots of sunshine light up the ground with magical effect. The near water, which is shaded, is charmingly limpid, and just disturbed by a gentle ripple: the sweetness and truth of this passage of the work cannot be excelled. On the left the composition opens into distance, showing the course of the river, with one or two boats going with the current. The distances retire with a graduated atmospheric effect, and the sky is effulgent with the light of a fine summer day, the aspect of the whole being that of perfect tranquillity.

No. 270. 'J. Lock, Esq.,' F. GRANT, A. A full-length portrait, unassuming in its style even to plainness. The figure—in ordinary costume—is standing, being judiciously relieved by a very simple landscape background.

No. 276. 'Portrait of Mrs. Maher,' N. J. CROWLEY. A full-length figure, attired in pink satin trimmed abundantly with lace. This work is the result of very great labour, and the value to which the draperies and accessories are worked up causes them almost to precede the head in importance. It is rare to find a portrait so highly finished.

No. 281. 'Lesbia,' J. D. WINGFIELD. A small figure painted from the well-known lines of Moore,

"Lesbia hath a beaming eye,
But no one knows for whom it beams;
Right and left its arrows fly,
But what they aim at no one dreams."

The figure is seated, and habited in the costume of the last century, but it has not sufficient relief to meet the spirit of the poetry.

No. 284. 'A Lady of the Eighteenth Century,' J. B. SMITH. She is seated, in a garden scene, at the foot of a tree, and costumed in the taste prevailing a hundred years ago. The little picture is generally well drawn and agreeably coloured.

No. 286. 'High Altar of the Church of St. Antoine, Ghent,' D. ROBERTS, R.A. A broad day-

light prevails in every part of the picture, on which account it is not so forcible and effective as the interiors of this artist generally are. The altar of St. Antoine is justly celebrated for the richness of its decorations, to which their full value is conceded in the picture. The columns, entablatures, and other parts are constructed of variously-coloured marbles, which are seen to advantage in opposition to the undecorated portions of the edifice. The altar is approached by a broad ascent of stairs, having a balustrade at each side. Mass is being performed, and figures are seen kneeling on the steps. In execution the work is, in parts, very slight, and where detail occurs it is put in with decision, and apparently without effort.

No. 287. 'Portrait of a Lady,' J. P. KNIGHT, R.A. This is rather a picture than a portrait: it represents an elderly gentlewoman elegantly costumed in something like the taste of the time of Queen Anne or George I. The drawing and colouring of the face are much beyond what we have for some time seen—the latter especially reminds the spectator of some of the more highly-finished heads of Rubens. The artist has had an excellent subject, from whom he has painted a valuable picture—one of the most remarkable of his portraits; and, if it be a resemblance, so much greater the triumph.

No. 289. 'A Lane of Pollard Beeches,' T. J. SOREN. This is an excellent subject, and would, with good management, have made a larger picture of much interest. The trees meet over head, forming for a little distance an arcade of verdure; but for a picture so small there is not sufficient detail in the foliage, which is also too green.

No. 290. 'A Study from Nature—Wharfedale, Yorkshire,' W. RICHARDSON. The subject is picturesque, and is like Nature, but is entirely deficient of effect for want of shadow.

No. 291. 'Refreshment,' E. LANDSEER, R.A. The observer is at once struck by the astonishing solidity of everything comprising this picture. The "refreshment" seems to be all upon the side of a jaded-looking gray horse, which has been helped to some carrots, and perhaps some other vegetables, as the ground is strewn with garden produce. The scene of the incident seems to be intended for Normandy. The left of the composition shows a wide arched doorway, at which are standing two figures, a boy and a girl—the former wearing a blue blouse, but rather English than French; the girl wears her hair à la Chinoise, and has a very pretty set of features: both are intently watching the horse and the carrots. In addition to these, two large dogs are lying on the ground, and towards the right of the composition there is a glimpse of admirably-painted landscape, the tender and airy hues of which are beautifully rarified by the apposition of a green bottle containing some red wine. The poor horse is only temporarily freed from his drudgery, for he still wears his collar mounted with bells, and his cart-saddle garnished with sheepskin. He is one of the worst of our everyday beasts—one of those who cannot look forward even to their Sunday evenings. The boy and girl look at him as if it was of rare occurrence to see him eat, or as if his short respite from toil was nearly ended. If we may judge of the two dogs, their quiescent state betokens satisfied hunger; of these we must remark, that they do not associate well with the horse and figures; they belong to another category; but, nevertheless, the picture, curiously enough, seems to have been composed with a view to contain an example of the artist's powers in those descriptions in which he most excels. There are the dogs drawn with his usual power—the horse admirably characterized—a portion of a fleece, unexceptionable sheepskin—and a boy and a girl—and these are the elements of all his best works. The painting in this refreshment scene is singularly earnest and solid, and the textures of the various objects rendered with unexampled success.

No. 292. 'Dante Alighieri,' S. A. HART, R.A. This is a life-sized portrait of Dante, not according to that lately discovered in Florence, but more advanced in years, as we have been always accustomed to see the features painted. The head is drawn in profile, so as to present the resemblance in its most striking form. He is attired in red robes, and has a large volume before him, and another by his side, both of which are open. The title is accompanied by a couple of lines from the twenty-third canto of the "Inferno," being the

commencement of his reply to the Hypocrites, who, surprised by his Tuscan tongue, and the action of his throat in breathing, asked him—

"O Tosco ch'al collegio
Degl'ipocriti tristi se'venuto
Dir chi tu sei non avere in dispregio."

He replies—

"Fui nato a cresciuto
Sceva'l del fiume d'Arno alla gran villa,
E son col corpo ch'i'ho sempre avuto."

The italicised passage is that accompanying the title, and the artist brings him forward "col corpo che ha sempre avuto"—with the body that he has always had—so that we recognise at once the great author of the "Divina Commedia." It is, however, a work of lofty pretension in its department, of which it shows some of the higher qualities.

No. 297. 'Portrait of Mrs. Ogby Hunt,' J. G. MIDDLETON. A full length, painted in light blue satin, before a rich brown drapery and close background. So much attention has been pointed to the painting of the dress that everything near it looks somewhat rusty. The face and arms seem, from the same reason, too red; and this is, perhaps, more apparent here than it might have been in the studio.

No. 298. 'Portraits of the Daughters of Dr. Chambers,' J. HOLLINS, A. Both seated, and grouped as sisters usually are; one wears a pink dress, which is successfully opposed to the black satin dress of the other. They are painted with a broad light and great brilliancy in the carnations and draperies, inasmuch as to produce an overpowering effect.

No. 299. 'Rudesheim, on the Rhine,' G. C. STANFIELD, Jun. The peculiar character of the Rheinland scenery is at once recognisable, and it is very faithfully preserved here. The nearest objects are some of those boats which we see so often painted, but rarely better than here; a raft, and then distant buildings, all upon the left; while on the right the river flows smoothly onward, the waters of which are depicted with the most truthful reflection.

No. 300. 'Making a Nun,' T. UWINS, R.A. This is one of the most imposing ceremonies of the Catholic Church. We suppose, here, one whose novitiate has been passed. She is, for the last time, attired in the richest habit which she was accustomed to wear "in the world," as it is expressed, of which she is despoiled, and receives in its stead that of the sisterhood of her adoption. The moment chosen is that in which the abbess is about to cut off the hair—the jewels have been already removed from the person; and the hair is now being severed, and is about to be received upon a salver held by a young attendant for that purpose. Besides the abbess, a number of the sisters are present, whose sombre dresses contrast strongly with the bridal attire of the new sister, who, dressed in the "shroudlike habit of the order, is again led forth in procession to the outer chapel, to receive the veil from the hands of the bishop, and the ring by which he says he marries her to Jesus Christ," &c. This work requires no title—the subject is sufficiently pronounced.

No. 302. 'Laura's Lover at Arqua,' F. WILLIAMS. The subject is by no means ill chosen; but very little is made of it. It is a small picture, in which Petrarch is represented tending his flowers.

No. 303. 'Still Life,' W. ETTY, R.A. We have, now and then, a curiosity of this kind from Mr. Etty: it is a small picture of a pheasant (dead, as the title tells), every part of which is beautifully indefinite, except the rich plumage of the neck; and herein has lain, to the artist, the witching temptation to paint it. This part comes out brilliant, and this is all that is cared for. The execution is, of course, as sketchy as it can well be.

No. 304. 'Sunset,' W. J. BLACKLOCK. A small picture, more subdued in tone than sunsets usually are, but original and striking in its style. The view extends over the sea, where the sun is seen descending to the horizon. On the right of the composition stands a tower—for the view is taken from a cliff. The sea lies in deep shade, and the foreground is also shrouded in gloom—an effect which we submit cannot be naturally accounted for, with the sun yet some degrees above the horizon.

No. 313. 'Portrait of the Honourable Lord Robertson, one of the Senators of the College of Justice, in Scotland,' J. W. GORDON, A. This is undoubtedly one of the most remarkable portraits

that has ever been exhibited on these walls. The figure is presented at full length, seated in a chair, and relieved by a perfectly plain background, with all the power which this artist usually shows in throwing his figures forward. The head is not represented by a mere mask of features, with which many portrait-painters content themselves; but we see round the head—and it is evident that there is an inside as well as an outside. The features are not only endowed with vitality, but they are eloquent and argumentative: in short, it is one of those works which produce such impressions as are never forgotten.

No. 314. 'The Fainting of Hero,' A. ELMORE. This is the scene in "Much Ado about Nothing," in which Hero, at the altar and about to be married to Claudio, swoons on hearing the false accusation he brings against her. Claudio departs with his farewell—

"O, Hero, what a Hero hadst thou been,
If half thy outward graces had been placed
About thy thoughts and counsels of thy heart!
But fare thee well, most foul, most fair! farewell.
Thou pure impiety and impious purity!
For thee I'll lock up all the gates of love,
And turn all beauty into thoughts of harm,
And never shall it more be gracious."

Thus Claudio, Don John, and Don Pedro depart, while the others are busied in aiding poor slandered Hero, who, attired in bridal costume, forms the centre of the principal group, of which other figures are Beatrice, Benedict, Leonato, and the Friar. This group is admirable in the relative positions of the figures; and although the precise subject, like that of many other excellent works, is not determinable as to its particular source, yet the narrative is written in the most legible characters. It is seen that a nuptial ceremony has been interrupted by some objections on the part of the proposed bridegroom or his party, who are hurrying from the church; and it is plain that nothing short of impressions of the very worst kind could cause the party to quit the altar, leaving the lady in a swoon, without proffering, like the others, their most anxious assistance. Don Pedro and Don John are hurrying Claudio away while pronouncing his farewell. One of these figures, having the back turned to the spectator, resembles very much a remarkable figure in one of the frescoes of the SS. Annunziata, at Florence; but this may have been done without any intention of plagiarism. Leonato stands upon the right of the composition, so overwhelmed with anguish as to be unable even to assist his daughter. The work abounds with passages worthy of the highest eulogy, and at the same time contains much to be deprecated as tending to inveterate manner. The drawing of the heads and the most difficult parts, as the extremities, is masterly; but the features do not express, to say the least, that excitement which such a revulsion would occasion, and one or two of the heads have already appeared in previous works of the artist. In the flesh too much black or some other cold colour is used; and this is particularly obvious in the neck of Hero: the colour, moreover, of youth and age should distinguish these very different stages of life; and, if the eye were less distracted by the breaking of the draperies, the heads would acquire greater value; the broader shadows, too, of the draperies would be deeper, and force the lights more, if they were less sparingly painted. But, notwithstanding these objections, the picture is one of very rare excellence; although the subject be borrowed from the drama, the composition is not theatrical, but an earnest narrative of a deeply moving event. The costume displays reading and research. It is a production of high genius—the sure promise of great fame.

No. 318. 'Biting Time—Effect after Rain,' E. J. NIERMANN. The title is allusive to angling, the view comprehending a broad river with wooded banks. The picture is small, and the effect is described with much truth; but the colour of the distant objects and the rain clouds is too purple.

No. 320. 'The Village Green,' F. R. LEE, R.A. This is a large picture, and we heartily wish the subject had been better chosen; but this is one of the weak points of this gentleman. The nearest parts of the view are occupied by tall trees, fresh enough in their foliage to bespeak the hues of spring; between these we have a glimpse of 'The Village Green.' The trunks of the trees, especially those on the left, are too uniformly light for good effect; they should have been broken by shadow.

No. 329. 'Minna Troil,' J. G. MIDDLETON. A half-length portrait of a lady, painted life size and standing. The figure is agreeably treated, but if the work be a portrait the artist does himself an injustice by giving such a title to the work.

No. 336. 'Portrait of Mrs. Cowling,' B. R. FAULKNER. The lady is presented of the size of life, and at full length; attired in pink and white satin, and characterized by much feminine grace and sweetness; but the work is by no means so forcible and brilliant as others recently exhibited by the artist.

No. 337. 'Mary Avenel showing her Trinkets to Mysie Happer,' C. LANDSEER, R.A. This is the most successful of the larger works which this gentleman has of late exhibited. Mary Avenel is seated, and the Maid of the Mill is standing with her back to the window, examining the trinkets with a curiosity which is evidently a source of quiet amusement to the other. There is a simplicity amounting to plainness in the impersonation of Mary Avenel; she would have derived advantage from somewhat more of distinction. The interior is appropriately furnished, and altogether judiciously composed.

No. 340. 'A Glen,' J. STARK. This is a class of subject not so well adapted to the powers of this painter as the fragments of forest and roadside scenery, upon which his reputation rests. It is a passage of wild and romantic scenery which should be graced with a spirit differing from that which pervades material of a simpler character.

No. 341. 'The Return from Labour,' W. P. FRITH, A. The source of the subject is given as "Gray's Elegy," but the artist reads the verse affirmatively:—

"His children run to kiss their sire's return,
And climb his knees the envied kiss to share;"

instead of which the lines are—

"For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to kiss their sire's return,
Or climb his knees the envied kiss to share."

It may be remarked of perversions of this kind, that they are not beneficial to the reputation of an artist. It is a common practice to paint pictures and attach to them some *ad captandum* quotation, but not so much so to reverse the argument of the poetry in order to fit it to a composition. The picture tells its story—'The Return from Labour' is perfectly described—and there are many beauties in the work; but so widely does it differ from what we have been accustomed to see from its author, that it were impossible, without the confirmation of the catalogue, to ascribe it reasonably to the same hand. The remarkable figure of the work is the grandmother—her venerable simplicity is most successfully portrayed; the "sire" is entering the door greeted by the children—forming altogether an agreeable picture of rustic happiness.

No. 342. 'Italian Seaport,' C. STANFIELD. The view scarcely bears out the title, inasmuch as there is nothing which we should call a port to be seen. On the left is a rocky shore, with a small *campagna* and other buildings indicating the proximity of a town—all the objects being painted with that exquisite sweetness and sunny tranquillity which characterize the Mediterranean and Adriatic pictures of this gentleman. The shore is beautifully graduated into airy distance, and the water, as usual, rendered with surpassing truth. As in most of these pictures, there is always some small near object remarkable for its curious finish, so in this appears a net; and some other trifles are admirably touched in.

No. 343. 'Portrait of Thomas D'Almaine, Esq.,' J. P. KNIGHT, R.A. A three-quarter length standing figure, and one of the most forcible that has ever hung upon these walls. It is treated with the utmost simplicity—the painting of the head is most masterly, and the relief of the figure the very perfection of management in this respect.

No. 344. 'Portraits of Mrs. Joshua Leacher and Son, of Byles,' T. M. JOY. The lady is seated, with a child on her knee: she is attired in green velvet, backed by a dark red drapery. The heads are most agreeably painted, and the entire composition is highly successful.

No. 347. 'The Disobedient Prophet,' J. H. WHEELWRIGHT. A large picture, the subject of which is found in 1 Kings, chap. xiii., verse 28—
"And he went and found his carcase cast in the

way, and the ass and the lion standing by the carcase: the lion had not eaten the carcase nor torn the ass." The version on the canvas is very literal from the text; but religious painting is one of the severest tests of ability, and what we find of it confirms us in Dean Swift's philosophy of the prospective, that we shall expect nothing and we shall not be disappointed.

No. 350. 'A Girl of Alviso at the Carnival of Rome,' W. WATERHOUSE. She is represented of the size of life, dressed in holiday costume, and seems to be in the act of distributing flowers. There is much character in the figure, but it would have acquired more value as a small picture. The subject is not sufficiently important for a canvas so large.

No. 351. 'Portrait of Edward Becket Denison, Esq., M.P.,' H. W. PICKERSGILL, R.A. This resemblance of the member for Yorkshire is very striking. He is painted at half-length, standing. The features have been modelled with the nicest care and every attention to agreeable expression.

No. 352. 'Scene on the River Tavy,' F. R. LEE, R.A. This is one of the best-chosen subjects we have ever seen painted by this gentleman. It is a picturesque spot, in which the river seems collected to a thread of water flowing through a lock into a wide pool below: the banks of the river are covered with trees, which open to distance with a view of high land. We may complain that there is a mannerism in the representation of the water, which we find without variation in every one of Mr. Lee's pictures in which water occurs: it seems to be hastily glazed in with asphaltum, touched here and there, and so left. Conventionalities of this kind, or indeed of any kind, in Art always argue that a painter feels himself above Nature. This is one of the fallacies which are in the end irremediably ruinous.

No. 353. 'Lerici, on the Gulf of Spezia,' G. E. HERRING. Below the observer lies the gulf, in that perfect sunny tranquillity which we find in all the Italian scenes to which this name is attached. It represents in subdued colour the azure of the sky, and is closed by a mountainous distance, described with that harmony of tint which never loses its airy character in these works. The town forms a portion of the distance, and near it is seen the villa which was at different times inhabited by Byron and Shelley.

No. 354. 'Sheep Shearing—Taking off their Clothes,' J. WARD, R.A. The scene is a barn, in which the sheep are penned, while in the foreground figures are busied in shearing those which have been taken out for that purpose. We have seen subjects of this kind well painted by this gentleman, but they were more firm in style than those which he now exhibits.

No. 355. 'Portrait of Charles Dickens, Esq., in the Character of Captain Bobadil,' C. R. LESLIE, R.A. This was the character played by Mr. Dickens on the occasion of an amateur performance. He is seated, being about to draw on his boot, and at the same time desiring that he may be denied to the "gentleman":—

"A gentleman! 'odso, I am not within."

He is attired in the costume worn about the middle of the seventeenth century. The resemblance is good, and the expression is admirable for the earnestness with which he gives instructions to be denied. This picture—for it certainly cannot class as a portrait—is painted with the usual solidity and good effect which prevail in Mr. Leslie's pictures.

No. 356. 'Portrait of a Lady,' J. SANT. This is an effect very skilfully worked out, but we think with injury to the portrait, which is full-length, and of the size of life. The lady is represented on a terrace or balcony; behind her is a drapery, beyond which opens the evening sky, studded with stars; upon the figure a full blaze of light falls as from an inner apartment. This is most effectively managed, and the whole is elaborately painted, but the complexion and carnations are deficient of pure and vital colour.

No. 362. 'Portrait of Gertrude, youngest Daughter of C. P. Calmady, Esq., of Landon Hall, Devonshire,' C. STONHOUSE. This young lady is, we believe, a sister of the children grouped by Sir Thomas Lawrence in his famous picture entitled 'Nature.' The figure here is of the size of life, seated, and wearing her bonnet and mantilla. We humbly submit that, especially for a child, this is injudicious.

No. 363. 'A Portrait,' S. A. HART, R.A. This is a

head and bust of a lady—the former in profile—she is looking upwards with an expression of some severity, which induces the belief that it is intended to represent her in dramatic impersonation. The head is treated with much classic simplicity, and as much as is seen of the figure is attired in white in similar taste. The picture is hung high, but it seems to be the most carefully finished which this gentleman has of late exhibited.

No. 364. 'The Mall Garden,' T. CRESWICK, A. An old favourite—as well of his admirers, as of the artist—being the terrace at Haddon Hall, a small etching of which appeared in the Album of the Etching Club—*quoniam* (has) *res acu teligissent*—and which we think has been painted by Mr. Creswick once before. The view comprehends the steps up to the terrace, and then the yews and the tall screen of elms; the materials are slight and commonplace, but they have inestimable value here. The foreground is simple and unaffected, dotted here and there with charming touches of sunshine, to show that the sun is somewhere about, although not full upon the subject.

No. 365. 'Seawall, from Sty-head, Cumberland,' J. C. BENTLEY. A small picture of ordinary components—a part of one of the lakes, and on the right a house and group of trees, the fell; a mountain of considerable altitude is seen in the distance, which, together with the trees, is painted with good effect.

No. 367. 'Portrait of the Artist,' G. CHINNERY. We rarely see anything so Hogarthian as this: the head is touched in with all the spirit of the author of the 'Marriage à la Mode,' and with more of the freedom assumed by painters when they paint *con-amore* portraits of each other. He is seated before an easel, looking very much embarrassed about the management of his picture. We could have wished the extremities had not been so much neglected.

No. 368. 'Mrs. Francis Grant,' F. GRANT, A. A small full length, representing the lady standing, and relieved by a partially open background. This gentleman has painted some charming portraits of this size—indeed his smaller works are his best. In these we perceive a leaning to the composition of Reynolds, with the manner of Gainsborough in the backgrounds, especially in the foliage. This work, with the exception of the face, is a sketch of the most rapid kind.

No. 369. 'Grand Cairo, from the high Grounds to the East of the City, and looking towards the Pyramids and the Libyan Desert,' D. ROBERTS, R.A. It is near the hour of sunset, for people are abroad to breathe the freshness of the evening air. We have accordingly in the nearest part of the picture one of those characteristic Oriental groups which are seen nowhere but in the works of this artist. It is composed of a few figures upon a rampart on a house-top, one pointing out to the rest the remarkable objects visible from this point of view. The city stretches across the canvas, lighted by the sun into a colour which is contrasted by the cool shadows of certain parts where the light is not allowed to fall. On the right are seen some of those galleried minarets which abound in the city, and in the distance appear the Pyramids.

No. 370. 'Sunday Morning—The Walk from Church,' R. REDGRAVE, A. The title is accompanied by a couple of lines from George Herbert:

"Sweet day, so cool, so calm, so bright!
The bridal of the earth and sky."

The purpose of this artist is to paint moving sentiment in the simplest incidents of life. In this he has succeeded; but we are justified in saying that his proportion of success will not be greater than it is at present if he continue to misapprehend his material. This picture is marked by much simplicity and sweetness; but beyond this its qualities do not reach the intended depth: they are superficial. There are five or more figures, all presented on the same plane, for which we cannot see a purpose, for there is no triumph in management. These are an aged pair—the old gentleman explaining to his wife the points of the sermon; on the right of these are two others, apparently lovers; and on their left a young widow with some children. The figures are well painted; but the principle of the composition is questionable, and the intended sentiment is by no means made out.

No. 371. 'A Water-mill, Yorkshire,' P. W. ELEN. A composition of objects which can never fail to be agreeable when judiciously managed—

being some rocks, a mill, and a stream, with broken ground, the whole of which are agreeably coloured and keep their respective places.

No. 372. 'Portrait of Samuel Tudor, Esq., aged 83 years,' P. CORNETT. This is one of the most extraordinary oil portraits we have ever seen, inasmuch as a very close examination (but for its size) would be necessary to determine whether it is oil or enamel, being finished with the utmost nicety attainable in painting. The aged gentleman is seated in a chair in an easy pose, having the head somewhat inclined. It is hard to believe that one so aged can have given the necessary number of sittings for a portrait so highly finished.

No. 373. 'Portrait of a Lady,' T. MOGFORD. A small portrait presenting the figure seated, and enveloped in a white shawl, in a manner extremely graceful and becoming. The head is characterized by an agreeable expression, and the execution throughout is marked by considerable power.

No. 374. 'The Introduction of Flora M'Donald to Prince Charles Edward Stuart after his Retreat from the Battle of Culloden, and at the period when £30,000 was offered for his Apprehension,' A. JOHNSTON. The varnish upon this picture has chilled, very much to its disadvantage. The scene we may call a *boothie*, in which the Prince is seated on the left. Flora M'Donald has just entered. She wears the ordinary attire of a Scottish maiden, and is introduced by a Highland gentleman occupying the centre of the composition. The Prince is unshaven, looks haggard, and his attire is disordered, all of which accords with the truth of his position at the time; but he is made to receive the lady sitting—a representation in which we cannot coincide with the artist. If there be authority for this, and he actually did so, it was by no means either in accordance with his habit or his position; moreover, even if there be authority for it, it should have been painted otherwise. The point of the picture is obvious, but the subject is not felicitously treated; nor is the expression of the features of Charles Edward fitted for the occasion.

No. 384. 'Undine giving the Ring to Massaniello, Fisherman of Naples,' J. M. W. TURNER, R.A. On seeing the picture and the first word of the title we thought that this gentleman had worthily betaken himself to the charming romance of *De la Motte Fouqué*; but Hulbrand's "wife and water" had nothing to do with Massaniello. We must, therefore, be content to refer the picture to some ignoble ballet, though, by the way, what admirable materials for his own peculiar style would Mr. Turner find in the real poor, forsaken Undine, who was compelled to weep her husband to death. There are fifty passages in the veritable "Undine" that suit admirably with the genius of Turner. When Undine has covered up the fountain and Bertalda exclaims "Seht O seht doch das arme schöne Wasser kräuselt sich und windet sich weil vor der klaren Sonne versteckt werden soll und vor dem erfreulichen Anblick der Menschensehnsüchtigen, zu deren spiegel es erschaffen ist!" Descriptions such as that of the throes of the mysterious fountain are more in his way than scenes such as whale-fishing, sung and celebrated as we have lately seen them by his genius and pencil: for the works of Turner are but for an instantaneous glance, and whoever thinks that they are to be dwelt upon falls into that vulgar error which leads to general condemnation. In this picture of Undine we see a composition intended by its author only for a momentary sight; but this is not understood, inasmuch as to concede to such a style of Art its real merits.

No. 385. 'Antonio Signing the Bond at the Notary's,' C. H. LEAR.

"Shylock. Go with me to a notary; seal me there
Your single bond; and, in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are
Expressed in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
Antonio. Content, in faith: I'll seal to such a bond,
And say there is much kindness in the Jew."

In this picture there is much originality and successful delineation of character; the head of Shylock is endowed with the most villainous expression that mortal features could assume; but he is too young, and not sufficiently Hebrew, although sufficiently demoniacal, for Shylock. The group is assembled round a table, at one end of which

stands Shylock, while Antonio is seated at the other extremity in the act of signing; but about this Antonio there is too much of the swash-buckler. He is signing the deed for his own borrowings, to spend in excesses, and not to help his friend. Bassanio would not have opened his case to this Antonio, nor (had he done so) would this Antonio have said—

"Then, do but say to me what I should do
That in your knowledge may by me be done,
And I am press'd unto it. Therefore, speak."

But these misconceptions do not affect the principal merits of the work, which are of a truly valuable kind.

No. 386. 'Scene on the Avon, Dartmoor, Devon,' J. GENDALL. The subject has been selected with a perfect apprehension of the valuable features of romantic scenery; and the picture bears so close a resemblance to Nature that many parts of it seem to have been carefully modelled in on the spot. The stream is narrowed between rocks to a thread of water flowing into a pool, the whole closed in by a screen of trees; the water and near parts of the composition are admirably made out. The name is new to us; but it is one of right good promise.

No. 388. 'Portrait of the Rev. Dr. Montgomery, LL.D., of Dunmurry, Belfast,' J. P. KNIGHT, R.A. The expression of the features is marked by a character of severity, which conveys much earnestness of purpose; the work has everywhere received that attention which this gentleman bestows upon his portraits. It is presented to the subject "by public subscription in admiration of his private worth, commanding talents, and public services."

No. 393. 'On Dorny Common,' A. MONTAGUE. This is a small picture, hung very high; but it, nevertheless, looks effective.

No. 394. 'Inundation Scene in the Province of Roussillon, South of France,' W. OLIVER. A large picture, the detail of which cannot be seen from its position. It is, nevertheless, visible that the principal field of the composition is too much broken up by salient points of light.

No. 395. 'Portrait of Crawford Antrobus, Esq., H. W. PICKERSGILL, R.A. A full-length portrait of a gentleman in a hussar uniform; the general sobriety of the work gives emphasis and brilliancy to the head.

No. 396. 'Scene near Monnikendam, on the Zuyder Zee,' C. STANFIELD, R.A. This is a large picture, on the left of which appear some of those winged doggers looking just the same as they were in the days of Julius Cæsar, and one of those universal Dutch windmills. It is low water, and a strip of land occupies the left of the composition, from which a boat is putting off to the craft loaded with veritable examples of Dutch character. Mr. Stanfield never forgets the foreground still life; he has cast down upon the sand a few trifling objects, wonderfully depicted: these are some fragments of planking moored by a richly-rusty chain, and held together by iron clamps and nails, of infinite value in the picture. These furrowed and ancient planks seemed to have served as a watermark for high tide and low tide for a quarter of a century; then there are a blue bottle (meaning an earthen vessel), a lantern, a basket, and a red cap, the colour of which is admirably repeated in various parts of the picture. Every Dutchman, whether he be of the outside salt water or the inside fresh water, has heard of Vandervelde and Ostade and Teniers; but, if they knew how well Stanfield painted them, the bourgeois of the greatest town ending in *dam* would stop nothing short of having him for their Burgomaster.

No. 398. 'Martello Tower at Rupalla, on the Riviere de Levante,' G. E. HERING. A small tower on the left of the composition, near which are seen a few feluccas with their graceful *antennæ*. Across the expanse of water appears a distant shore, the whole constituting an agreeable view painted with much brilliancy.

No. 400. 'St. Augustine preaching Christianity to King Ethelbert and Queen Bertha in the Isle of Thanet, A.D. 597,' G. E. SINTZENICK. In this small composition the figure of St. Augustine is a very striking impersonation. He is elevated, holding a book, and near him stands an attendant bearing a banner, on which is represented the head of the Saviour. The King and Queen are sitting, and round them are grouped some equally well conceived and executed figures. The composition

is circular, but it had been better without the two small figures forming the foreground links of the circle. It seems to have been executed as a sketch for a larger work.

No. 401. 'Portrait of Mirzah Mohun Lal, Persian Secretary to the British Mission at Cabool, and who had previously accompanied Sir Alexander Burnes in his Journey to Bokhara,' Sir W. ALLAN, R.A. This is a very striking portrait of a distinguished man. He is presented life size, in native costume, looking upwards; the complexion is dark, but the features are remarkably handsome and intelligent. The work is devoid of all affectation, and exhibits the usual decided execution of the artist.

No. 402. 'Portrait of Himself, purchased by 50 Scottish Artists, and presented by them to the Royal Academy of Scotland,' the late T. DUNCAN, A. A very extraordinary work, treated with that love of striking effect in which artists can only indulge when painting themselves or each other. It has been painted by a skylight, so that the eyes are quite sunk in shade, and the light side of the face is much forced by the deep shade of the other. It affords a front view of the face, which is a most faithful resemblance of the late lamented painter; altogether, it is beyond question one of the very best portrait-works of the British school.

No. 411. 'The Angel Standing in the Sun,' J. M. W. TURNER, R.A. The subject is from the nineteenth chapter of Revelation, 17th and 18th verses—"And I saw an angel standing in the sun: and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God," &c. Much of what we have already said of the works of Mr. Turner will apply to this. The angel appears in the midst of a confused circle, and the birds are assembling at the summons.

No. 412. 'The Sugar Hogshead,' C. WILSON. Happily, pictures conceived in the vulgar vein which marks this composition are fast disappearing from all exhibitions. There is nothing attractive in seeing a crowd of boys assembled round an empty sugar hogshead—the subject bespeaks a singular vulgarity of taste and poverty of invention.

No. 414. 'Flowers,' Mrs. HARRISON. A small group, well painted, but not marked by the freshness observable in the water-colour works of this lady.

No. 416. 'The Sick Child,' J. W. KING. It is in the arms of its mother, and bears out the title very distinctly. The anxious expression of the mother is rendered with much truth.

No. 417. 'Good Night!' T. WEBSTER, R.A.

"The little strong embrace
Of prattling children, twined around his neck
And emulous to please him, calling forth
The fond parental soul."

The family of an honest yeoman are assembled at the evening meal; but the younger members, with their accustomed "good night," are receiving their last kiss from their father, who has already taken his place at the supper table. The persons present, besides the hale and happy farmer, are, opposite to him, the grandfather, and a boy who is seated at the table, looking hungry exceedingly; the wife is serving the meat, and the grandmother is hearing one of the children say his prayers. It is truly a picture of a happy English home; the farmer lives under a good landlord, and the accessories and air of his domesticity proclaim a state of prosperity and comfort. The children are painted with the usual felicity of the artist, and the other figures stand at once confessed in their various relations.

No. 418. 'The Valley,' T. CRESWICK, A. This is an open landscape, a style of composition in which this artist has produced comparatively few examples. On the left the ground rises, and the view is closed by trees, below which flows a stream crossed by a bridge. The immediate foreground is in shadow. In the middle distance trees are distributed, being charmingly lighted by the sun, which is low in the sky. In the distance is seen a breadth of the most beautiful light reflected from the tranquil waters of a bay or lake, the opposite shore of which rises to a chain of mountains, which constitutes the remote horizon. The whole of this valuable production coincides in a sentiment of the most imperturbable repose: the foreground is glazed into a transparent shade, which is broken in the intermediate dispositions, until graduated to the most brilliant light that it is in the power of Art to describe. It does not

look like English scenery. The distance reminds us of the Alpine view which the artist exhibited last year at the British Institution; but the foreground differs in feeling, though the whole is made out in a strain of exalted poetry, inspired by a metre and a melody of the most enchanting kind.

No. 421. 'The Garden Walk,' H. JUTSUM. A very small oval picture, strictly according to the title; painted in the clean and decided manner of the artist.

No. 423. 'Portrait of Mrs. Savage,' S. COLE. A small three-quarter-length figure, habited in black velvet. The head is agreeably characterized.

No. 424. 'Scene from the Gospel of St. Luke,' J. Z. BELL. The subject is found in the seventh chapter, 37th, 38th, and following verses—"A woman in the city, which was a sinner, when she knew that Jesus sat at meat in the Pharisee's house, brought an alabaster box of ointment * * * and began to wash his feet with tears, and did wipe them with the hairs of her head," &c. In this production the figures are of the size of life, that of the Pharisee being the most remarkable of the group, as exhibiting originality, and a strong expression of objection at the intrusion of the woman. Jesus is in the act of calling Simon to hear the parable of the man with the two debtors. The scriptural text has been earnestly consulted, inasmuch as to render the picture as perfect a translation as possible.

No. 425. 'John Baptizing in the Wilderness,' H. B. ZEIGLER. A work of considerable size, containing small figures according to the subject. The work is hung too high to distinguish the detail; but, high as it is, it discovers judicious arrangement and good colour.

No. 432. 'Portrait of Miss Power,' W. FISHER. The treatment is more like that of a picture than a portrait. It is elegantly conceived, and skilfully executed.

No. 433. 'Harvest Time,' W. F. WITHERINGTON, R.A. Much the best picture this gentleman has of late produced: it represents a nook of a cornfield, closed in on the left by a screen of trees; reapers are at work in the foreground, the luxuriant herbage of which reminds us of passages in earlier works. It is a picture of much excellence; but its merit had been augmented by somewhat more of breadth in the foliage.

No. 437. 'The Circumnavigator Drake receiving the Honour of Knighthood from Queen Elizabeth, on board his ship, the Golden Hind, at Deptford, A.D. 1581,' J. HOLLINS, A. The majority of the heads in this picture are admirably painted; and the production must be classed among the best of the portrait-subjects that have been painted from the Elizabethan period. It contains portraits of the Queen, Sir Francis Drake, the Earl of Leicester, and Lord Burleigh, Sir C. Hatton, Sir W. Raleigh, &c. &c. Like all similar pictures, there is a line of heads, but this is difficult to be avoided; on the other hand, the heads are brilliant and the figures graceful.

No. 438. 'The Bride—Portrait of a Lady,' T. F. DICKENS. The taste of painting a portrait in bridal attire is very questionable. The figure is presented at full length and of the size of life, and exhibits skill in drawing and profitable experience in colouring.

No. 440. 'Landscape and Figures,' E. T. CONNERT. A wood scene, painted with much decision of handling, and a close imitation of Nature. It is obvious that it is distinguished by many valuable points; but it is placed too high for inspection.

No. 441. 'Children of the Hon. James Norton,' N. J. CROWLEY. A group of three, accompanied by a large dog and one of the little figures carrying a spaniel. The group is managed with much taste, and the drawing is unobjectionable; but the colour is somewhat too uniformly red.

No. 442. 'Portrait of Robert Stephenson, Esq.,' J. LUCAS. This portrait has been, we believe, engraved. The figure is seated, and the features afford an excellent likeness of the celebrated engineer.

No. 444. 'Landscape and Figures,' F. DANBY, A. The character of this picture is, as usual, magnificent, but the effect of its composition is somewhat singular. The title is accompanied by a passage from "Rasselas," as follows:—"Rasselas and Imlac near the cave, reposing from their labour of excavation, anxiously anticipating their escape from the happy valley." The figures, however, play a very insignificant part in the composition, which strikes the observer as a study of luxuriant

tropical vegetation under one of those inimitable effects of sunlight which this gentleman describes with so much power. "Rasselas" is a book which few of our painters have opened; it is, however, intangible save to minds of poetical invention.

WEST ROOM.

No. 445. . . . H. J. TOWNSEND. This picture is catalogued without a title. It is painted from a passage in "Brown's Life of Leonardo da Vinci," which speaks of the well-known habits of study of this great painter. "He was accustomed to invite the Contadini and people of the lower orders to sup with him, telling them the most ridiculous stories that he might delineate their natural expressions of rude delight. He would then show them their own likenesses, which no one could possibly behold without laughter at the ridiculous faces which he had caricatured." We find Leonardo, accordingly, as a young man in the company of such people as are described in the extract. The figures are of the size of life, and the purpose is sufficiently perspicuous: they are grouped for a sketch. The earnestness which is thrown into the countenance of Leonardo has a cast of severity which could scarcely belong at any period of life to the singularly benevolent features which hang in the ancient room at the Palazzo Vecchio, at Florence. The picture, however, is distinguished everywhere by great power, although the importance of the heads is diminished by the manner in which the draperies are cut up.

No. 450. 'Bellinzona,' W. LINTON. This is a highly characteristic Italian view, showing a richly cultivated valley closed by mountains, painted with much truth. The picture is large, and has been elaborated with much care.

No. 451. 'Madonna and Child,' W. DYCE, A. This picture refers at once to the masters of the Italian school antecedent to Raffaele, being painted in the style prevalent in the German school of religious painting. The Virgin is represented standing and holding the infant in her arms, and at the same time a book, upon which her eyes are cast. As an example of the period to which we allude, the work is possessed of merit of a very high order. It is distinguished by the sentiment with which the early masters strove to imbue their works, and without the errors into which they fell. The colouring is flat like fresco, and the contours have the well-known severity of the style. The head is like that of a Madonna by Masaccio, in one of the Florentine churches; but the resemblance may be accidental.

No. 453. 'Cornfield—Sitting on the Stile,' J. MARTIN. Literally according to the title, and a small picture with an aged tree upon the right. 'The Sitting on the Stile' is a distant incident, two figures being just visible at the extremity of the field. A pendant to this is No. 455, 'Evening—Storm coming on,' also a small work, on both sides of which are ancient trees. The aspect is extremely dark, and there is much grandeur in the menacing sky. These little works are superior to those large pictures which this artist has of late exhibited. They are both refined and forcible.

No. 456. 'Cattle Reposing,' T. S. COOPER. The scene of their repose is a shed, within and without which the animals are distributed. It is a large composition, and, as in Mr. Cooper's other large picture, a bull is the principal object. The effect is that of simple daylight, and it is enough to say that the animals are painted with the artist's usual felicity. It is a truly good work—of the very highest character of its class.

No. 463. 'Portrait of the Earl of Cawdor,' J. LUCAS. A full-length portrait of the size of life—the figure is standing, and attired in black; the pose has much natural ease, and the entire work is graceful and unaffected.

No. 465. 'Mary Magdalene going to the Sepulchre,' T. F. HEAPHY. A small picture, apparently painted with much of excellent feeling, but hung too high for inspection.

No. 466. 'Portrait of Mr. Robert Graves, A.E.,' J. MILLER. The figure is seated, and made out with good effect. The features bear a striking resemblance to this distinguished engraver.

No. 467. 'Romeo and Juliet,' J. C. HORSLEY. The particular passage is that which has been so often and so variously painted,—

"Romeo. Look, love, what envious streaks
Do lace the severing clouds in yonder east;
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountains' tops."

But this composition presents one of the best readings of the passage we remember: Romeo is about to descend. The figures are accurately drawn, and treated with just taste and feeling.

No. 468. 'Quarrelsome Companions' (the property of Mrs. H. C. Hoare), A. D. COOPER. These are, a mackaw, a small dog, and a squirrel, very ingeniously circumstanced. The picture is a good one of its kind: it is in a style of subject in which the artist shows more taste than in his figure compositions.

No. 473. 'The South Porch of the Cathedral of Chartres,' E. A. GOODALL. A highly picturesque fragment of ancient sculpture, the arch being lined with figures, quaintly carved; but which in their entire assemblage have a very rich appearance. The whole of the detail of the work, and the living figures, are rendered with much care.

No. 474. 'The Fiery Cross,' R. R. M'IAN. The subject is the well-known method of assembling the clans, formerly employed in the Highlands. When a chief wished to assemble his clan, he sent a swift runner, with the *crois-taradh* (the fiery cross), among the people; and so imperious was its summons that a funeral party would leave the corpse uninterred, for fear of the anathema. We have, accordingly, a funeral party in a churchyard about to inter a departed relation—all overwhelmed with sorrow, so much so as not yet to perceive the almost unearthly figure on the right of the composition, bearing the fiery cross. The subject is selected with a fine feeling for those points of narrative which are tinged with romance—and of which Scottish story supplies so many. The artist has worked out his composition with infinite enthusiasm—the grief of the funeral party is deep and absorbing, and that of the bearer of the dread sign is urgent and imperative, for

"Be the grace to him denied,
Bought by this sign to all beside!
Woe! to the traitor! woe!"

is the menace which he incurs who disobeys the mandate of the Fiery Cross. This is one of those pictures which require no title—the legend is immediately obvious.

No. 475. 'Sunrise—the Fisherman's Home,' F. DANNY, A. The scene is the shore of a lake or estuary, and the "home" is elevated on a rock, telling in strong opposition to one of those gorgeous effects which this artist so overpoweringly depicts. The sun is rising on the right of the fisherman's eyrie, and turning the gently rippling water into a flood of molten gold: the success with which the glorious light tips here and there the water and the surrounding objects is most triumphant. Never has this effect been more exquisitely dealt with.

No. 476. 'Raffaello correcting the Proofs of Marc Antonio, with Portraits of Raffaello, Giulio Romano, Marc Antonio, Michael Angelo, Benvenuto Cellini, &c.,' W. D. KENNEDY. This is, undoubtedly, a picture of much merit, but it is painted upon a scale of shade which has no relation with Nature. The title is accompanied by a statement, according to Vasari, that Raffaello had no time to correct the proofs of Marc Antonio, except at the hours appointed for refectory; but the figures brought forward are in their newest holiday gear, and we should not have recognised Raffaello, although every portrait of him is well known. Be that as it may, the composition is skilful—the painting of the draperies characterized by brilliancy and sweetness, and the drawing throughout is masterly; but the scale of shade is a palpable fallacy.

No. 488. 'Stag at Bay,' R. ANSDALL. This is a very large picture, in which the animals are of the size of life. The scene is one of the wildest that can be conceived, being the rocky bed of a mountain torrent to which the stag has fled to defend himself, which he had effectually done but for the rifle of a hunter who appears behind a rock. One or two of the dogs are wounded, and the stag is about to fall. The dogs are accurately drawn, and display extraordinary vivacity and spirit, while the stag is painted with great power and truth. On the whole, few works of its class have ever surpassed it.

No. 489. 'The Fishermen of Ribatsky—a Scene on the Neva, near St. Petersburg,' H. PICKERSGILL, jun. They are grouped on the bank of the river, together with their wives and families, engaged in net fishing. The group is well managed and effective. The work is, indeed, one of considerable promise.

No. 490. 'Buckingham Rebuffed,' A. EGG. It is related of the Duke of Buckingham, that, because his singing and attention were agreeable to Miss Stewart, he ventured "to make love to her, but soon discovered how little impression he had made upon her heart, and, indeed, met with rather a disagreeable rebuff." Miss Stewart is seated at a table building castles with cards, and the Duke of Buckingham is seated by her side; but there is an obvious misunderstanding between them; there are other figures, all habited according to the period; but after all, the subject is an ungrateful one, inasmuch as, treated in what manner soever it may be, it would yield but little interest. The figures are well drawn, especially that of Miss Stewart, whose inanity is perfectly described:—"Unfortunately her head was as empty as its shape was classical; her amusements as frivolous as her face was beautiful. Her favourite game was blind-man's-buff; and another of her fancies was building castles with cards—a pastime with which she nightly amused herself, while the largest sums were being lost in her apartment." The period of the incident is distinctly marked by the costume, of which the artist has availed himself to enrich his work with harmonious colour.

No. 491. 'Sunset,' A. CLINT. A different style of subject from that usually painted by this artist, being an inland view over an extensive and rich tract of country, faintly but effectively lighted by the setting sun.

No. 492. 'The Abbey Bridge,' W. HAVELL. A picture, showing a very simple association of material—a bridge, a tree or two, and a stream—but all painted with freshness and brilliancy.

No. 494. 'Whalers (boiling Blubber) entangled in Flaw Ice endeavouring to extricate themselves,' J. M. W. TURNER, R.A. There is a charming association of colour here—the emerald green tells with exceeding freshness; but it would be impossible to define anything in the composition save the rigging of the ships.

No. 495. 'A Royalist Family taken Prisoners by the Puritans,' H. and W. BARRAUD. Certainly the best composition to which these names have ever been attached. The scene is a mountainous district, painted with excellent effect. A cavalier lies wounded in the near part of the work, besides whom there are other figures and animals, the forms of which are drawn better than in preceding works.

No. 498. 'Madame Jourdain discovers her Husband at the Dinner which he gave to the Belle Marquise and the Count Doranto,' W. P. FRITH, A. This charming scene is from Molière's "Bourgeois Gentilhomme." Madame Jourdain exclaims, on entering the *salle à manger*, to the confusion of the company, "Ah, ah, je trouve ici bonne compagnie, et je vois bien qu'on ne m'y attendait pas. C'est donc pour cette belle affaire-ci, monsieur mon mari, que vous avez eu tant d'empressement à m'envoyer dîner chez ma sœur," &c. Poor Jourdain, he is richly impersonated; in his confusion the morsel of pheasant which he was about to convey to his mouth is arrested midway; the Count and belle Marquise are whispering on the subject of the *contretemps*, which requires no title to proclaim it. The vulgarity of Jourdain is pointedly described in opposition to the *polished ease* of the Count. In short, the characters are admirably made out, are sustained most efficiently, and the scene has the great merit of rather representing real life than dramatic superficialities. The somewhat sulky surprise of Jourdain is pointedly rendered—his dress and style declare his pretensions, which are denegated by that which they cannot conceal—even the pose of his feet is against him. On the other hand, the surprise of the Marquise, the insolent scrutiny of the Count directed towards Madame Jourdain, and the simper of the man who is about to serve the liqueur, are all dwelt upon so as effectually to point to the untoward entrance of Madame Jourdain, whose air and attire proclaim her by no means one of the party. This picture is assuredly one of the best of the dramatic series that has for years hung upon these walls.

498. 'A Flemish Painter's Study,' R. FLEURY. The composition consists of three figures—the painter, his critical friend, and the elderly lady, whose portrait he is painting. The whole is freely and broadly touched, and finished in a manner to resemble the works of some of the old masters. The flesh is richly glazed, and the heads, especially,

that of the old lady, are extremely forcible. The author of the work enjoys a high and a well-earned reputation in France. The picture bears evidence of talent of a high order, but not of that kind to declare itself at once. It differs from the works of our own school, inasmuch as everything that is celebrated among us is entirely new art, bearing no reference in style to anything that has gone before it. Whereas we find upon the Continent that there is a strong spirit of imitation of old masters; and this is so manifest in this excellent picture that we know it to have been pronounced "like a copy." It is not one of M. Fleury's best pictures—a circumstance which deprives us of the pleasure of dwelling upon those points in which he so eminently excels; and, being Rembrandtesque in treatment, it is forced back by the blaze of colour by which it is surrounded.

No. 501. 'The Flight of Stephano Calloprini,' F. R. PICKERSGILL. The incident refers to the enmity which, in the tenth century, arose in Venice, between the Morosini and the Calloprini, and ended in the defeat and flight from the city of the male part of the latter family. The escape of one of these is represented in this composition; he appears in a suit of ring-mail, and is about to step into a gondola; it is night, and there is just perceptible a light streaming from one of the windows of the Palace of the Morosini, with a view to intercept flight. There are female figures accompanying the principal, all drawn and executed in a manner displaying powers of no common order.

No. 503. 'A Scene in Italian Life,' W. CATERPETER, jun. A party of Contadini regaling at the door of a farmhouse. This is a scene of such common recurrence in Italy as to have been painted by artists of all nations. The figures here are well drawn, and endowed with spirit and vivacity.

No. 512. 'Dividing an Apple,' E. V. RIPPINGGILL. This little incident is depicted with infinite force and truth. An apple is to be divided between a girl and boy—the partition falls to the former, who cuts off about a third of the apple, which she offers to the little boy, at the same time holding the larger portion behind her. This division is demurred to on the part of the other shareholder; he objects to receive a third, and, with his finger in his mouth, sulkily asserts his claim to the larger portion. The incident is trifling, and of every-day occurrence among children; but it is dwelt upon in this picture with natural emphasis. The figures are well drawn, and the composition is rich in colour.

No. 516. . . . FANNY M'IAN. The description of this work is given in the following lines:—

"But Father Anselmo will never again
Penance impose upon lady or swaine;
His feeble steppe and his sandal'd tread
Will never again the forest thread;
His welcome voice, in cottage or hall,
Will never more bless nor knight nor thrall."

The composition presents, accordingly, the death of Father Anselmo, who is supported and tended by two figures, whose gay attire contrasts strongly with the sombre monkish habit. These are a lady and a gentleman, the latter of whom counts the feeble pulsations of the dying man, while the former is looking impatiently for further assistance. The narrative is clear, and its manner deeply impressive.

No. 517. 'Christ in the Garden,' J. G. GILBERT. The two figures—the Saviour and Mary Magdalene—are brought out by a dark background, in the manner of the earlier schools. There is nothing new in any quality of the work, and the drawing of the figure of Christ is feeble.

No. 518. 'Portrait of the Rev. Dr. Wolf, the distinguished Traveller, who lately undertook a perilous Journey to Bokhara, in the hope of rescuing Colonel Stoddard and Captain Conolly,' T. BRISTOCK. The celebrated traveller and linguist is here painted of the size of life; he is seated in an easy pose, and wears his gown. The likeness is remarkably striking.

No. 521. 'Portrait of Commodore Sir Charles Napier, K.C.B., M.P., &c. T. M. JOY. This gallant officer is painted of the size of life, and he may be supposed to be directing the advance of the Marines against Acre. There is much spirit in the action of the figure, and the resemblance cannot be mistaken.

No. 522. 'Diana surprised by Actæon,' W. E. FROST.

"Here the bright Goddess, toiled and chafed with heat,
Was wont to bathe her in the cool retreat.

There did she now with all her train resort,
Panting with heat, and breathless from the sport.

When young Actæon, wildered in the wood,
To the cool grot by his hard fate betrayed."

This is a large picture, and of a character similar to that exhibited last year by this artist—that is to say, a very masterly example of the power of drawing and painting the female figure. There is, however, in the skin texture a greater degree of dryness of execution than last year—the figures not having been painted with vehicle sufficient to give them the warmth of life, and that transparency which in painting approaches nearest to life. The drawing is everywhere not only unobjectionable, but beautiful, and the principal group on the left shows a charming play of line. Diana is the centre figure, and expresses much alarm at the approach of Actæon, whose coming does not yet seem to be generally known to the nymphs. This is the moment chosen, and the artist has not expressed so much confusion in the groups as to interfere with an effective arrangement.

No. 523. 'The Farmer's Daughter,' J. F. PASMORE. An interior—apparently a barn, with some sheep and poultry. 'The Farmer's Daughter' is a figure upon the left, well coloured and otherwise studied very successfully. The composition possesses the striking quality of brilliancy in a high degree.

No. 529. 'Meadford Bay, Torquay,' W. COLLINS, R.A. One of the beautiful seashore subjects of this artist, painted with his usual care and success. Life is given to the composition by a foreground group of those seaside children whom he represents with so much truth.

No. 531. 'Portrait of Lady MacLaine,' W. GUSH. The lady is painted at half-length, standing; every portion of the work is highly elaborated—the draperies especially so; the features are well coloured and agreeable in expression.

No. 537. 'Jane Colclough, Daughter of Hamilton Knox Grogan Morgan, Esq., of Johnstown Castle, Wexford,' Mrs. W. CARPENTER. A little girl, brought forward in an open landscape; she is carrying in her arms a favourite dog. This little figure is presented of the size of life, and is endowed with all the simplicity and sweetness with which this lady so eminently qualifies her portraits of children. The red frock tells to much advantage.

No. 538. 'Portrait of a Gentleman,' W. D. KENNEDY. A life-sized figure, seated; painted with that particular management of his shadow which he must have acquired from copying frescoes. There is very great power of execution in the figure, but its taste is eccentric.

No. 539. 'The Woodland Ferry,' F. B. LEE, R.A. Another close scene, but much better in character than many others by the same hand. The near parts of the canvas are filled up by a stream, which it must be said is very loosely painted. The ferry-boat is crossing to the opposite side of the river, which is covered with trees.

No. 540. 'Welsh Peasants Bathing,' W. WYER. A small picture, describing a secluded nook, which receives into its temporary repose the waters of some limpid stream. It is a romantic passage of river scenery deriving life from two Welsh maidens who have resorted thither for the purpose of bathing. The picture refers closely to Nature, and is finished with much care.

No. 541. 'The Brook,' J. MARTIN. Another small picture of the same size as those by this gentleman which have been already described. The subject is rather a river than a brook; the effect is sombre, and the water flows in a mass of black colour, without the reflection necessary to identify water.

No. 543. 'Hide and Seek,' G. HARRISON. A small composition, consisting of a garden and figures, disposed according to the title. It is a sketchy but agreeable production.

No. 545. 'The Disgrace of Lord Clarendon, after his last interview with the King—Scene at Whitehall Palace in 1667,' E. M. WARD. This picture takes rank among the best in the Exhibition: it is a historical work brought forward in the most pleasing form. The artist has been most fortunate

in hitting upon a *mezzo-terminus* between history—dry, as we continually have it—and anecdote, pointless and uninteresting as it is too often. We have continually insisted upon the fact that, with regard to subject-matter, there is yet much to be done, but not without reading and thinking: it is sufficiently apparent that Mr. Ward does both, and the result is well-merited distinction. His style of subject takes in Art the place which that agreeable kind of reading called "memoir" (originated by the French) takes in Literature. His *dramatis persone* are veritable impersonations brought forward without the odious stiffness of portraiture; and his main incident is a historical event, which he narrates in an easy but impressive manner. A portion of the extract accompanying the title is as follows:—"After two hours' discourse, the King rose without saying anything, but appeared not well pleased with all that had been said; and the Duke of York found he was offended with the last part of his discourse." We find, accordingly, Lord Clarendon descending the steps of the Palace, near which are assembled many figures, and opposite are Lady Castlemaine and others, looking from a balcony, exulting in the disgrace of the Minister; at a distance is seen the King walking away. The Chancellor is an admirable figure; he is followed by a youthful portfolio-bearer; his features are saddened, but his mien is dignified. The back of the King is an unexceptionable portrait: he is attired in black, walks with a "staff," with much of the manner of his father in Vandyke's portrait. The super-natural figures are all drawn and characterised with infinite success.

No. 546. 'Portrait of Sir George Pollock,' — BEAZLEY. Interesting as one of the Affghanistan heroes. The figure is painted at full length, standing on a rampart with one hand upon the parapet.

No. 550. 'The Loves of the Angels,' T. MOGFORD. "The sons of God saw the daughters of men that they were fair; and they took them wives of all which they chose." Such is the spirit of the picture, in which appear groupings composed of figures drawn and coloured in a manner to evidence a successful application to Nature. The dispositions of the figures are easy and natural, and present an agreeable and effective flow of line. It affords us pleasure at all times to remark anything like a departure from the sorry track of subject which is year after year trodden by our school.

No. 551. 'The Pleasant Way Home,' F. CRESWICK, A.

"The green leaves quiver with the cooling wind,
And make a chequered shadow on the ground."

The scene is like a green lane; but it appears also to be a shaded walk on the bank of a stream, which glistens through the breaks in the foliage. Nothing can be more distinct than the reverse which this gentleman pronounces in this picture from the lifeless and leathery foliage with which he took to adorning his brows a year or two ago,—he was rehearsing the story of "The Babes in the Wood,"—all by himself, by losing himself in his own woods, and then covering himself up with dry leaves. It is curious, but nevertheless true, that, in attempting to recover the equilibrium, we frequently pass into the opposite extreme: something of the kind appears here. It is a precious picture, but scarcely mellow enough.

No. 552. 'Solitude,' J. MARTIN. A small composition painted with much success up to the sentiment of the title.

No. 557. . . . H. LE JEUNE. The place of a title is supplied by a passage from II. Samuel i. 24:—"Ye daughters of Israel, weep over Saul, who clothed you in scarlet," &c. The figures in this composition are exquisitely conceived, drawn with masterly feeling, and coloured with extreme richness of tint. They are distributed with the best effect; but it is to be regretted that, although they are mourning, the cause of their grief is not definable: in all but this the picture is of rare quality.

No. 557. 'The Visitation and Surrender of Syon Nunnery (at Isleworth, Middlesex) to the Commissioners appointed by Cromwell in the Reign of Henry VIII.,' P. F. POOLE. A subject of a class different from the plague and famine scenes which this artist has so overpoweringly described, but not less abundant in impressive character. "Syon was one of the first large monasteries that were

suppressed, the convent having been accused of harbouring the King's enemies, of denying his supremacy, and having entangled itself in the affair of the Fair Maid of Kent." The canvas is crowded with figures; the sinister-looking Commissioners are seated at a table, receiving on all sides the riches of the house, and interrogating the sisterhood, some of whom are oppressed with grief, while others seem to congratulate themselves on the prospect of release—because all who had taken the veil under twenty-one years of age were declared released from their vows. The subject is one affording scope for a wide range of character, and the artist has most effectively availed himself of it. It is rare to find a work abounding with a variety equal to what is seen in the skilfully-managed dispositions of this extraordinary production.

No. 576. 'The Lake of Orta—Monte Rosa in the distance,' W. LINTON. A large view of Italian scenery of highly romantic character. The aspect is clouded—an effect which is carefully preserved in every part of the picture, the components of which perfectly maintain their respective distances.

No. 577. 'Spenser Reading "The Faery Queen" to his Wife and Sir Walter Raleigh,' M. CLAXTON. This picture is painted from a cartoon which was exhibited at the late Art-Union competition of cartoons. Thus produced in oil, the composition is infinitely improved; the female figure is painted with fine feeling, and that of the attentive Raleigh is also superior to the cartoon.

No. 584. 'Modesty and Vanity,' J. E. LAUDER. Modesty is represented as busily engaged at work, while Vanity is seated by her side, dressing her hair. The figure of Modesty alone would form an agreeable picture; all the rest of the composition is objectionable.

No. 585. 'The Harvest Field,' F. B. LEE, R.A. This is the best picture of the artist since his rabbit-hunting composition, exhibited at the British Institution some years ago. The field occupies the breadth of the canvas in the foreground, beyond which is seen a bay or estuary, and a middle disposition of most judicious management. This is really a picture of rare excellence.

No. 587. . . . Miss M. A. COLE. In the place of a title, a quatrain from Hood describes the subject:—

"The dead are in their silent graves,
And the dew is cold above;
And the living weep and sigh
Over the dust that once was love."

This is illustrated by two maidens seated on the grave of some dear departed friend or nearer tie. The tale is effectively told.

No. 592. 'First Reading the Bible in the Crypt of Old St. Paul's,' G. HARVEY. The scene represented in the picture is laid in the crypt of Old St. Paul's; and the point of time is in the spring of the year 1540, immediately after the installation of Bonner as Bishop of London, and before the downfall of Cromwell. We see here here, accordingly, the Bible attached to a pillar by a chain, and being read aloud by a man named John Porter, who drew daily numbers to St. Paul's to hear him, because he read well and distinctly. The listening groups are disposed so as entirely to cover the large canvas; Porter has, accordingly, an audience of all ages—and the hale and the halt—who thirsted for the Word in the vernacular tongue. Many are devoutly listening, but there are also those who look upon him with an evil eye: these are the creatures of Bonner, before whom he was interrogated, and replied that he had done nothing contrary to law; but he was, nevertheless, cast into Newgate, where he died in a few days. The merits of this picture are of a very high order; the artist by whom it has been executed exhibits in it a power equal to anything in historical narrative; it is everywhere finished with extraordinary care, and shows a research and command of the means of good effect possessed by very few of his contemporaries.

No. 593. 'Verona,' J. D. HARDING. The view presents the city as seen from the river; the picture is of considerable size, its objective being entirely limited to the masses of buildings—the domestic and sacred edifices of the city. The view possesses much interest, but it is not of that character of subject in which Mr. Harding excels—it is, for example, by no means equal to his work now exhibiting at the room of the Old Water-Colour Society—a work in execution so beautiful, and feeling so

elegant, that it cannot be surpassed. This view of Verona is, nevertheless, a production marked by qualities that would greatly exalt a less reputation than that of Mr. Harding.

No. 594. 'Pizarro seizing the Inca of Peru,' J. E. MILLAIS. To the title of this excellent picture is appended an extract from "Luffman's Chronology":—"Pizarro himself advanced towards the Emperor, whom he took prisoner, while his soldiers, incited by Vincent de Valverde, massacred all that surrounded the Monarch." We regret that the position of this picture deprives us of the opportunity of inspecting its detail. It is a production of much excellence, and is more worthy of a favourable place than many that are better hung. The Emperor, as well as we can see, is reclining upon a kind of litter, and is thus seized by Pizarro: this is the main point of the work, around which all is confusion, pictured in the *melée* of Spaniards and Peruvians—groups of very spirited figures—drawn with accuracy and placed in relation to each other in a manner most efficiently to support the description. The composition is most judiciously managed; the principal figures are relieved against the sky, while the others are variously distributed, but all contributing to the entirety of the whole. The work is abundantly rich in colour.

No. 600. 'The Deliverance of Margaret of Anjou in the Gulf of Solway,' J. A. CASEY. The circumstances of the story are those of the fortunes of this unfortunate Queen after the battle of Hexham, when she was made prisoner, and with her two friends, De Breze and Barville, was being conveyed across the Gulf of Solway, in the custody of five men, whom the two male captives surprised and slew in the night. After being tossed about for some time, De Breze succeeded in conveying the Queen on his shoulders to a dry spot, and Barville performed the same service for the Prince of Wales. Thus we find the boat in which the passage has been made, and the Queen being borne to the shore by one of her deliverers, while the other is yet in the boat with the Prince, whom he is preparing to remove in the same manner. The picture is sober in its general treatment, and painted with much solidity.

No. 601. 'The Countess of Seafield,' F. GRANT, A. A small full length, seated, and characterized by much brilliancy, without glare. It is not so highly finished as a small portrait of this kind should be—for instance, the face is but a mask, there is no roundness. The background is partly foliage and partly open, and the style of the picture is very successful, as a deduction from the veritable English manner of portraiture of bygone days.

No. 603. 'Vessels off the Flemish Coast,' W. A. KNEEL. These are a boat, a dogger, an Indian, a ship of war, and small craft in the distance. The water is cool, transparent, truthful, and we observe that it is not injudiciously broken up by spray, in the manner of former works. The picture is original in its style, and an unaffected and successful transcript from Nature.

No. 604. 'Preparations for a Banquet,' G. LANCE. This artist paints fruit and still life with a more elegant taste than has ever marked any similar productions, be they of what period soever they may. This is the largest composition (we believe) he has ever painted, and it is distinguished by that superlative finish which gives such value to his works. The preparation is for the dessert—we have accordingly a superb silver centre-piece, containing a pine and grapes. This is accompanied by another piece of plate, which, being of silver-gilt, contributes colour to the picture. There is, besides, a melon, grapes, peaches, pomegranates, and again, for the sake of colour, a convolvulus very gracefully thrown in, and exquisitely painted. The pieces of tapestry which this painter occasionally throws into his works are well known: there is a *moresca* here equal to anything of the kind he has ever done; and the down upon the peaches, and the bloom upon the plums and the grapes, are as fresh as usual. Nothing in the same class of Art is in anywise comparable with this picture. There is a taste in the composition which has never been approached, and a delicacy of touch which cannot be imitated.

No. 613. 'Portrait of Sir Philip de Malpas Grey Egerton, Bart., M.P.,' T. H. ILLIDGE. This picture was painted for the Town-hall of Birkenhead, in order to commemorate the laying of the foundation-stone of Birkenhead Docks on the 23rd of October, 1844. The figure is presented standing, and of the size of life, relieved very success-

fully against a sky background. The features are well-coloured, and characterized by an agreeable expression.

No. 618. 'Portraits of the Rev. Archdeacon and Mrs. Berners,' S. LAURENCE. There is a valuable simplicity and *bonhomie* of manner in the way these two figures are grouped. Such an entire absence of affectation of every kind is rarely met with: it is admirably suited to the character of the figures, which are painted with substance and effect.

No. 620. 'Escape of the Captive,' T. GUDIN. This is a large picture, too much so for the interest of the subject. It represents a Moorish palace situated on the coast, from which the "captive" is making her escape, being received into a boat, in which are figures in armour of the fifteenth century. The vessel lies in the offing, to which the boat belongs. The moonlight effect on the water is, in some degree, successful; but the subject is not sufficiently important to be so largely treated. On the whole, it is by no means worthy of the reputation of M. Gudin—one of the most esteemed landscape-painters of France.

No. 621. . . . F. STONE. The place of a title is supplied by a line from Byron:—

"Soft hour, which wakes the wish and melts the heart."

The hour is that of sunset, in the enjoyment of which we find assembled on the terrace of an Italian villa looking on the sea, a party consisting of an ancient noble surrounded by his daughters. By his side is a small table, sparingly served with dessert. He is seen in profile, looking out upon the sea with a countenance expressive of sad reminiscences. Near him seated on the floor is a girl, whose head is also given in profile—it is imbued with indescribable sweetness and sentiment, which give their utmost value to the beautiful features. Beyond these are two figures—a youth and a maiden—whose discourse is of themselves and of each other: they are in the party, but not of it. The composition is conceived and worked out with refined taste, and is marked by a change for the better—that is, we do not find the repetition of the same faces, of which we have so frequently complained.

No. 622. 'The Old House at Home,' R. R. M'LAN. "According to the custom of the Highlands, the young girl is occupied in spinning her shroud." Such is the explanation which accompanies the title. The subject is accordingly a Highland interior, in which we see a girl spinning in the primitive manner of the early races of mankind. She is seated near a fire which burns on the floor, the smoke from which escapes through a hole in the roof; on the other side of the fire stands a boy; and these constitute the light and life of the picture, which most accurately conveys the description of a Highland habitation of the humble order. The subject is simple, but it is treated with much care, and a corresponding result is secured.

No. 624. 'A Staircase in the Ruins of Caernarvon Castle, North Wales,' J. M. WILLIAMS. A small picture, the subject of which has been carefully studied on the spot. It is extremely clean in colour, and totally devoid of affectation, which contributes much to give an air of reality.

No. 625. 'The Gow Chrom reluctantly Conducting the Glee Maiden to a Place of Safety,' R. S. LAUDER. We need not say that the subject is from "The Fair Maid of Perth." The words of the Gow Chrom on this occasion are, "A fair sight we are, and had I but a rebeck or guitar at my back, and a jacksnapes on my shoulder, we should seem as joyous a brace of strollers as ever touched string at a castle gate." The robust and stalwart figure of the Gow Chrom contrasts forcibly with the delicacy of the Glee Maiden, who, by the unwilling haste of her companion, is forced into a trot to keep pace with him. The subject stands sufficiently pronounced, and the figures are drawn and painted with accuracy and judgment.

No. 626. 'Tam o' Shanter in the Smiddie,' A. FRASER.

"That every naig was ca'd a shoe on,
The smith and thou gat roarin' fou on."

Such are the lines illustrated. We find, therefore, the famous Tam and the smith seated, with empty bottles near them, and the latter still drinking his ale from a basin. The composition contains but few accessories, but the spirit of the story is perfectly maintained in the two figures. The subject

is by no means one that should be chosen, although it has been often painted.

OCTAGON ROOM.

No. 627. . . . T. BROOKS. The title to this picture is supplied by the following lines from Burns:—

"O, Jeanie fair, I lo'e thee dear,
O canst thou think to fancy me?
Or wilt thou leave thy mammie's cot,
And learn to tent the farms wi' me?"
Now, what could artless Jeanie do?
She had na will to say him na;
At length she blushed a sweet consent,
And love was aye between them twa."

The composition consists of two figures at a spring—Jeanie listens with a modest and retiring air to the confession of her lover, who is not less timid than herself. The picture is brilliant, well drawn, and judiciously treated; at least it seems to have all those qualities, for it is placed high, and is assuredly worthy of a better position.

No. 637. 'Portrait of Henry Mann, Esq., Attaché to the British Embassy in Persia,' S. COLE. This is a small portrait, three-quarter length, finished with all the delicacy of miniature; the head is accurately drawn, and the expression of the features agreeable and full of animation.

No. 639. 'Portrait of the late Gerald Griffin, Esq., Author of "The Collegians," "Gysippus," &c.,' J. HAVERTY. The head is extremely well drawn, the carnations are very lifelike, and the artist has succeeded in giving to the features a high degree of vital expression.

No. 643. 'Isabella the Catholic refusing the Crown in the Benedictine Convent, Segovia,' P. CLAVE. The crown is presented to her on a cushion by a kneeling figure, but she declines it with a severity of expression becoming the character. The composition is simply made; it consists of but few figures, those being chiefly ecclesiastical.

No. 644. 'View on the Coast of Scheveling,' T. GUDIN. The vicinities of this place are frequently painted; this picture shows the well-known low sandy coast under a clouded and stormy aspect; it is of considerable size, and passages of the effect are painted with much truth.

No. 651. 'Portrait of the Lady of Captain Auriel, of the Bombay Cavalry,' J. LILLEY. A small full-length, attired in white satin, and relieved in a garden background. The figure is extremely easy and graceful, and painted altogether in good taste.

No. 653. 'Brawler and the Spanish Soldiery,' J. STEPHANOFF. A scene very congenial to Brawler, and which we find him earnestly sketching—to wit, a party of soldiers drinking, for such is the class of subject in which he delighted. The picture is sketchy, but well composed and pointed in its narrative.

No. 656. 'Belinda's Distress,' J. P. DONOHUE. The subject is from Pope's "Rape of the Lock," and the point of time seems to be that in which Sir Plume requires the peer to restore the lock, to which the latter replies—

"While my nostrils draw the vital air,
This hand which won it shall for ever wear:
He spoke, and, speaking, in proud triumph spread
The long-contended honours of her head."

The picture has drawn our attention by its appearance of merit, for it is impossible properly to inspect it—on the floor of the Octagon Room.

No. 657. 'Leaving Home—the Parting Admonition,' T. F. MARSHALL. A picture of considerable size, showing how a country maiden is leaving her home for London, and, at the door is receiving from her mother the "parting admonition." The cottage is shaded by tall trees; a sister is weeping at the door, and the maiden's father looks sadly upon her departure; at a short distance is seen her conveyance—the waggon; and beyond, the country opens into a sweet *moresca* of landscape. The incident is fully related.

No. 659. . . . J. SANT. There is no title to this picture, but it is composed of a single figure, representing Hope, and is painted from Campbell's "Pleasures of Hope":—

"Eternal Hope, when yonder spheres sublime
Pealed their first notes to sound the march of Time,
Thy joyous youth began—but not to fade," &c.

The figure, as is usual in impersonations of Hope, points upwards: it is well drawn, and the expression is intense and appropriate, but the colour is not such as is becoming to an allegorical representation of Hope.

No. 665. 'On the Wharf,' J. STARK. A small picture, the subject of which is a fragment of river scenery, composed of rocks, trees, a mill, and other items. The subject is well chosen, but it is not so successfully treated as other similar productions on these walls by the same hand.

No. 666. 'The Rape of the Lock,' C. DUKES. In this version of the subject the figures are but three. The peer is in the act of severing the lock. Belinda is represented in one of those quilted petticoats which look even better in pictures than they did on the ladies of the last century. The upper part of the picture is well painted, but the lower part of the figure is feeble and ill disposed.

No. 669. 'Camoglia, Gulf of Genoa,' G. E. HARRING. This is the best of the recent productions of its author, and the subject is perfectly well adapted for the display of such qualities as those by which the picture is characterized. The spectator is on an elevated point, whence the foreground descends to the immediate shore of the gulf, the blue waters of which are painted with the tranquil brilliancy usual to this feature of the works of the artist. A pine or two rise from the foreground, which is painted with infinite harmony and mellowness of colour.

No. 670. 'The Breakfast Table,' A. SOLOMON. The scene is a comfortable sitting-room, and the persons are an elderly gentleman sitting by the fire; a young lady, his daughter we may presume, presiding at the breakfast table; and a black servant who is bringing in, upon a waiter, eggs and other things; and, under the waiter, a love letter, which the young lady receives in great trepidation for fear of the elderly gentleman; but he is reading a newspaper, and does not see its delivery. The figures are painted with merit, and the incident is well told.

671. 'Comus and his Rabble,' J. WOOD. The particular passage selected for illustration is this:

"Venus now wakes, and wakens Love:—
Come let us our rites begin;
'Tis only daylight that makes sin,
Which those dun shades will ne'er report.
Hail, goddess of nocturnal sport.
Come, knit hands and beat the ground,
In a light, fantastic round."

According to the letter of the verse, Venus is represented with Cupid on a cloud, in the upper part of the composition. In the lower part, Comus is the principal figure—he holds up his glass, and is surrounded by figures pictured in the excess of licentious revelry. The figures, generally, are accurately drawn, and the abandoned spirit of the whole is strictly consonant with that of the poetry.

No. 672. 'The Glen, Chudleigh, Devon,' G. A. FERREIRA. The materials in this picture compose very effectively: they consist of a shaded nook, with a pool of water, rocks, and a screen of trees, all coinciding in the realization of a harmonious whole; but the picture is beyond the reach of inspection; its merit is, however, sufficiently obvious.

No. 676. 'A Storm Scene, at St. Gowan's, South Coast of Wales: to the left of the picture is the Sainted Rock,' E. GILL. This is a small picture, showing the sea dashing furiously upon a rocky shore. The management of the spray tells powerfully in opposition to the darker objects which enter into the composition—it is thrown high over the rocks; and the whole scene is a representation of much truth and spirit.

No. 678. 'Mary, the Sister of Lazarus,' J. SEVERN. The passage affording the subject is found in the tenth chapter of Luke, the forty-second verse—"But one thing is needful; and Mary hath chosen that good part, which shall not be taken from her." She is presented as a half-length figure, somewhat in the Madonna taste—a blue mantle passing over the head, and below that a red robe; she holds a book, upon which her eyes are intently fixed; the face is most carefully painted, being stippled in the manner of the most elaborate miniature. The light is made to break upon the figure from behind, but this is made out in a manner somewhat too cutting. The work is the result of deep and profitable study of the best examples of religious painting.

No. 679. 'A Highland Girl with Cattle,' T. WOODWARD. She is seated knitting and herding her cows, as is customary with the younger members of the peasant families throughout Scotland. The subject is of the most ordinary character; but the material is well rendered, the cows especially

so. They are feeding high on a mountain-side; and on the left of the picture we have a glimpse of a charmingly-painted distance.

No. 681. 'Group of Gipsies,' A. PROVIS. Two women and two children brought forward against a wild mountainous background. They are drawn and painted in a style forcible and substantial, and exhibit much originality.

No. 689. 'The Emperor Charlemagne inspecting the Schools,' J. GILBERT. "Not satisfied with merely founding academies, he often visited them to see that their objects were efficiently carried out, gave directions concerning the studies to be pursued, ascertained the progress of the scholars by personal examination, and encouraged the diligent, and threatened the idle with his displeasure."

We find, accordingly, in this composition, Charlemagne seated, examining the pupils of one of his institutions; before him is a numerous group of aspirants, and behind him are the ecclesiastics, whose more immediate province it was to preside over and direct the schools. The figures are well drawn and grouped, and the point of the work is obvious; but it is hung so near the window that its execution and detail cannot be determined.

No. 690. 'A Pond near Folkestone—Calais in the distance,' A. W. WILLIAMS. A fragment of very ordinary and impracticable scenery, worked out into an agreeable picture. The pond occupies the immediate foreground, shaded by overhanging trees, and covered with weeds; a prominent item is a fallen tree on the left; the whole is carefully and effectively painted, the most having been made of the objective. Calais is said to be in the distance; it is so distant that it is strictly necessary to add this information to the title.

No. 691. 'A Highland Home,' W. SIMSON.
"Their groves of sweet myrtles let foreign lands reckon,
Where bright beaming summers exalt the perfume:
Far dearer to me yon lone glen of green breckan,
Wh' the burn stealing under the lang yellow broom."

A large composition, in which the "Highland home" is a cottage at a short distance on the right; "the burn" flows in the immediate foreground, at which some cattle are drinking. The picture is not in the best style of the artist: the dispositions are too much smoothed down, without the slightest relief of crispness of touch.

No. 692. 'Meadow Scene—Evening,' A. H. CORBOULD. A couple of draught horses, accurately drawn and substantially painted. The race of the animal is clearly defined, and the manner in which the evening sunlight is broken upon them is a passage of judiciously managed effect.

No. 693. 'Country Postboy—the Short Cut,' C. BRANWHITE. A picture of extraordinary spirit—the postboy and his white pony are admirably matched: both equally rough in surface, and both equally earnest in their work. The pony is careering at the top of his speed across a field, "the short cut," to the village—he, as well as his rider, knows full well, in this case, the importance of speed—he is conscious of momentous announcements. This is all the picture contains, but it is a work of much excellence.

No. 696. 'The Disobedient Prophet,' J. A. HOUSTON. Into this frequently-painted subject, as into others equally common, it is difficult to introduce anything like novel treatment. In this version we are, however, struck with one departure from the common order—that is, in the draping of the prophet who discovers the body of the other: he wears the modern striped Arab mantle—and this is assuredly a nearer approach to truth than the classic draperies which are always given to scriptural figures. The dress of the Arabs differs very little now from what it was two thousand years ago, and may be assumed with slight modification to approach more nearly the attire of the nations of Sacred History than any invention of ancient or modern Art.

No. 699. 'The Musing Hour,' E. V. RIPPINGILL. A picture of infinite sweetness, painted for a strong light, but hidden in the very darkest corner of the Octagon Room: such arrangements are much to be deplored. It contains but one figure—that of a lady attired apparently in white—standing on a terrace or balcony awaiting the arrival of some one dear to her; but the picture cannot be better described than in the lines by which the artist has accompanied it—

"Await not his coming—abandon the thought,
For the last streak of evening has flown;
And the star that so often thy lover has brought
Comes to-night in its brightness alone."

"Yet let not distrust thy fond bosom dismay,
Nor disturb Hope's sweet dream with a fear,
For he who so loves thee, though far far away,
Is in spirit still hovering near."

"Like the star in its sphere, pure, changeless, and bright,
Shall his constancy prove in the pledge he has given;
Though on earth for a moment we lose its pale light,
It is shining still brightly in heaven."

In the figure the sentiment of the poetry is beautifully supported; but, as we have already signified, the merits of the picture, and especially its careful finish, cannot be seen.

No. 700. 'Heigham, Norfolk,' T. LOUND. But little taste has been exercised in the selection of this subject, consisting merely of a house, a few trees, and a stream; but in its execution there is observable a close imitation of Nature.

No. 709. 'Scene from "Don Quixote,"' D. W. DEANE. The picture illustrates a passage in the first chapter:—"Divers and obstinate were the disputes he maintained against the parson of the parish, a man of some learning in that puzzling question, whether Palmarin of England, or Amadis de Gaul, was the most illustrious knight errant; but Master Nicholas, who acted as barber to the village, affirmed that none of them equalled the Knight of the Sun." These, therefore, are the persons represented:—Don Quixote is on the left, and seen in profile, while the parson and Master Nicholas occupy the right. Don Quixote, is very earnest in argument, and the parson not less so in reply. The figures are characteristic, well drawn, and painted with solidity; the general tone of the work is subdued.

No. 701. 'Scene in the Campagna of Rome—Approach of a Drive of Cattle from the Marshes,' C. JOSI. On the left of the picture is a group of figures looking into the field of the composition at a long cloud of dust raised by the approach of a numerous herd of cattle coming from the distance. The incident is described with interest, and the scenery is of that character peculiar to the Campagna.

No. 712. 'The Jolly Beggars,' W. KIDD. An illustration of the poem of Burns:—

"See the smoking bowl before us,
Mark our jovial ragged ring;
Round and round take up the chorus,
And in rapture let us sing."

The picture exhibits an effect which occurs very frequently in the works of this artist, a blazing fireside, with one or two figures in strong opposition to the light. The beggars are assembled round the bowl, but they exhibit little diversity of character.

No. 713. . . . H. O'NEIL. This picture has a subject, one or two versions of which appear in every exhibition. "By the rivers of Babylon there we sat down; yea, we wept when we remembered Zion," &c. This is an infatuation of which we have continually complained: there are but few of our painters who read for themselves, but the works of those who do are unquestionably more valuable and more original than the productions of those who do not. As in the 'Jephthah' of this artist, the figures of the present picture are all painted in a broad light, the willows upon which the harps are hung are very feebly wrought, and are not suffered in anywise to affect the chiaroscuro. The whole of the heads are markedly of the Roman contour, and the disposition of the figures suggests rather the superficial sentiment of scenic representation than the profound feeling which should characterize the subject.

No. 714. 'The Villa Fountain,' W. L. LEITCH. A landscape, the objective of which consists of the remains of the classic architecture of antiquity, painted in a manner strongly tinged with the feeling of those sections of the French and Italian school who have devoted themselves to this kind of material. Like the best of these works, the picture calls up comparisons and recollections which fall back upon the ancient magnificence of these structures. There are figures in modern attire, but these seem to have no business there; they appear only to remove farther from us the period when those marble palaces were entire.

No. 720. 'Portrait of William Russell, Esq.,' W. EWART. A small full-length, habited in sporting gear, wearing the shepherd's plaid, and brought forward in an open landscape background. It is an agreeable and well-executed production.

No. 721. 'Portrait of Henry Colman, Esq., of the United States of America,' J. LINNELL. This is a small three-quarter-length portrait, dis-

tinguished by all the depth and brilliancy with which the portraits of this artist are always executed; nothing can exceed the simplicity of its treatment, being plain even to a fault, and in this distinct from everything like the *improvement* always assumed in portraiture. The figure stands in a position of relief, holding a hat; but it is in the head where the luminous quality exists—this is painted with the utmost care; the features betray a slight expression of uneasiness; but we can see nothing in the picture which we do not consider to be intended as characteristic by the artist.

No. 722. 'Portrait of John Carter, Esq., Surgeon to the West London Institution for Asthma and Consumption,' W. MULREADY. A small portrait painted upon the principle of admitting the least possible quantity of shadow. The features are, therefore, delineated, with much success, in little more than outline, and hence present the utmost amount of light that can be cast upon a face. They are animated and agreeable in expression.

DRAWINGS AND MINIATURES.*

No. 723. 'An Allegory of the Christian Religion,' C. LUCY. This is an oil-painting, which has been hung high in the miniature-room, though worthy of a better place. Allegory is extremely difficult to deal with, but it is here very successfully employed. The picture shows, in the upper part, Religion represented by a female figure in white aspiring to heaven, and above it the Spirit of God is seen descending in the form of a dove. Below is seen Charity protecting the innocent and teaching the young mind its duties to its Creator: Hope is looking to Religion, and Faith is engaged in the revelations of the Gospel. The whole of these figures are correctly drawn, appropriately characterised, and painted so judiciously as to form a picture of very great merit.

No. 725. E. J. NIEMANN. This is another well-executed picture, the subject of which is supplied by a verse of Mary Howitt:—

"There the hermit of the waste,
The ghost of ages dim,
The fisher of the solitudes,
Stands by the river's brim."

We see, accordingly, in the picture, the "fisher of the solitudes," a crane standing at the brink of a river, the banks of which are covered by trees. The picture is too high to see its detail and execution, but there is poetry in its style of composition.

No. 727. 'William Rivett Carnac, Esq., Bengal Civil Service,' T. RICHMOND. One of those slightly-executed portraits in oil which this artist paints with so much taste. The figure is standing, leaning against a fragment of rock, and holding in his hand a small riding-whip. The face is glowing in colour, and masterly in drawing.

No. 731. 'Portrait of Mrs. Longman,' R. J. LANE, A.E. This is a small pencil drawing, in the usual style of the artist, but more exquisite in sentiment and treatment than anything of the kind that has ever appeared. The features are naturally classical; and the effect is aided by a fillet of leaves round the head, and completed by the simplicity of the dress.

No. 732. 'Study of a Head from Nature,' P. A. MULREADY. This is a drawing in chalk, slightly tinted with red. It is executed with the utmost accuracy, and finished with a delicacy rarely observable in chalk drawings.

No. 742. 'Children of John Hunt, Esq.,' P. FISHER. A group of three, relieved against an open background. The little figures are drawn and coloured with much care: it is a drawing on paper.

No. 751. 'Portrait of Mr. W. Read,' C. EARLES. This work is remarkable for its mellowness of colour and fine finish. The features are well drawn, and characterised by much animation.

No. 805. 'Portrait of R. Hartley Kennedy, Esq.,' H. COLLEN. This is a small portrait in oil, presenting the figure at three-quarter length. The face is very elaborately finished, and with that result which is generally the case when oil-colour is overwrought. The colour is flattened down, and wants life and brilliancy.

No. 812. 'The Lady Francis Egerton,' R. THORBURN. A full-length figure, seated. The portrait is executed upon a large piece of ivory,

* In this room, although headed in the Catalogue "Drawings and Miniatures," there are several good paintings, placed generally at the top, in positions which do considerable mischief to the respective artists. The remark applies also to the room headed "Architecture."

formed by joining. The lady is represented as busied on a small piece of embroidery, on which the attention is bent. A powerful light is thrown on the face, which comes out with extraordinary brilliancy. The drapery is most effectively painted, the lights are well managed, and the shadows transparent.

No. 821. 'Alfred Montgomery, Esq., and Mrs. A. Montgomery,' Sir W. C. ROSS, R.A. Two small miniatures set in one frame—that of the gentleman is brought forward with infinite taste, and the resemblance is perfect; that of the lady is a picture of much feminine sweetness.

No. 822. 'Thomas Allom, Esq., M.L.B.A.,' T. CARRICK. This is framed in an oval. We have much pleasure in observing of the colour of this work that it is much more warm and mellow than others have generally been. In finish and drawing it is equal to the best of the artist's works.

No. 828. 'Ruins of Aqueducts on the Campagna of Rome—a Sketch from Nature,' J. UWINS. This is a water-colour drawing, hung at the top of the room; but, although so high, it is obviously executed with good effect.

No. 845. 'Cheekmate—Portraits of a Brother and Sister,' Sir W. J. NEWTON. A large oval, showing two full-length figures playing chess: a very novel and interesting method of painting miniature.

No. 846. 'The Marquis of Bute,' T. CARRICK. The figure is remarkable for the ease of its pose—the hand resting within the bosom of the coat. The style of the miniature is most simple and unaffected: behind the figure are seen the robes—a peer's robes.

No. 858. 'Signor Lablache,' T. CARRICK. This is among the finest works of the artist; he has lighted the features with extraordinary breadth, but has yet secured the necessary roundness and substance. The resemblance is most perfect.

No. 866. 'Her Grace the Duchess of Buccleuch, the Lady Victoria Scott, the Lady Georgiana Balfour, and Lord Charles Scott,' R. THORBURN. Into this group the artist has thrown much of the sentiment of the religious style of the German school. The figures are attired with the utmost classic plainness; the Duchess of Buccleuch is standing with a child in her arms, and near her, on the left, is seated a figure with a laurel coronal on her head, drawn with fine poetical feeling.

No. 882. 'His Grace the Duke of Argyll,' Sir W. C. ROSS, R.A. This figure is attired as a Highland chieftain. His hand is resting on his sword. The whole of the equipment is painted with the utmost truth.

No. 883. 'Portrait of Lord Brougham,' A. E. CHALON, R.A. This is not a full-length, as are usually the portraits of this artist, but only the head and a portion of the figure. It is an unfortunate production—equally so for the painter and his lordship: the latter looks embarrassed, as if he were still dwelling on his translation of Demosthenes.

No. 893. 'The Rev. Edward Moore, Lady Harriet Moore, and their two Children,' Sir W. ROSS, R.A. This family group constitutes a picture of the highest excellence in its class. The lady is seated on a sofa with the two children, to one of whom the gentleman, who is bending forward, is giving some fruit. The positions of the figures are easy and graceful, and the entire arrangement is managed with much taste.

No. 895. 'Portrait of Miss Catherine Bathurst,' S. LAWRENCE. This is limited to the head, which is drawn in chalk, the cheeks and lips being very slightly tinted. The style is slight, but broad and masterly; and the artist has secured to the features an expression of the most charming simplicity.

No. 900. 'Miss Adelaide Kemble, as Norma,' J. HATTEY. Drawn in chalk, in a sketchy but elegant manner; the likeness is very accurate.

No. 902. 'Portrait of Lord Denman,' Sir W. NEWTON. The subject is seated—dressed in black velvet; the head is the most carefully elaborated which this artist has of late exhibited; the likeness is at once recognised.

No. 914. 'A Case of Bracelet Miniatures,' Mrs. V. BARTHOLOMEW. To distinguish the merits of these very minute works the closest observation is necessary; they are executed with an accuracy which it is difficult to believe can be shown in works so small.

No. 931. 'William and Mary Howitt,' Miss M. GILLIES. Two full-length figures—the former

standing, the latter seated. The work is rich, transparent, and resembles oil. The seated figure, that of the lady, is strongly endowed with vital movement and expression.

No. 933. 'John McLachlan, Esq., of Castle Lachlan, N.B.,' Sir W. ROSS, R.A. A gentleman in Highland costume; the whole of the appointments are drawn and painted with the inimitable nicety prevailing in all the accessories of these miniatures. The head is very rich in colour: as much so in miniature as the heads of Rubens are in oil.

No. 934. 'Study from Nature,' C. EARLES. This is a Magdalene painted in miniature—the head and upper part only of the figure. She has a book before her, and the general style reminds the observer of the celebrated versions of the subject. The expression is deep, penetrating, and appropriate; and the drawing in every part has been made out with the utmost accuracy. It is altogether a production of much power and originality.

No. 965. 'Mr. and Mrs. James Gandy and Family,' Miss M. GILLIES. A composition of five figures—three ladies and two gentlemen—painted on ivory; each of the figures is brought forward in a most agreeable manner; and the elder lady and gentlemen are most successful studies.

No. 987. 'Portrait of John Walter, Jun., Esq.,' J. S. TEMPLETON. A half-length, standing, executed with much taste; the head is judiciously lighted and well coloured.

No. 994. 'Portrait of a Lady,' ALICIA H. LAIRD. She is presented in profile: the features are expressive and well drawn.

No. 1007. 'Portrait of Miss Margaret Townsend,' Miss A. COLE. This is a drawing representing a little girl seated. It is hung high—too much so for a work so small; but not so much so as to prevent its merit being discovered.

No. 1017. 'Grandpapa's Pets,' R. R. SCANTLAN. These are two little children, a greyhound, and a terrier—all well drawn and judiciously grouped.

No. 1022. 'Portraits of Captain Jesse and his Children,' V. DARTIGNEYAVE. The figures here are accurately drawn, and very forcibly brought forward; the textures of the objects in the drawing are remarkably successful.

No. 1041. 'Portrait of Mrs. Gage,' T. M. JOY. This is a full-length figure, seated, presenting many of the valuable points which mark the style of the artist, but hung too high to exhibit the nicer qualities of execution.

No. 1048. 'Portrait of Mrs. Brown,' S. LAWRENCE. This is a chalk drawing of very rare excellence; it is slight in style, but broad in effect, each feature being made out with a masterly precision.

No. 1058. 'Edward Hailstone, Esq.,' T. RICHMOND. A portrait in oil in the perfection of the style which this artist has made his own; the pose is one of the most perfect natural ease, and the flesh colour is rich, transparent, and lifelike.

ARCHITECTURE.

Without pretending to account for the fact itself, we can most truly aver that the annual gatherings and musters of designs at the Academy do not at all keep pace with the increased interest which now is, or is pretended to be, taken in architecture itself. This may be called the age of architectural societies—Provincial as well as Metropolitan. We have, we suppose, a parliament of architecture in the Institute; we have professors of architecture, lecturers on architecture, and journals professedly devoted to architecture; and, with all these influences in operation, we have this season a much poorer show of designs and drawings at the Academy than we remember to have ever before seen. It may be said that this is owing to the paucity of contributors of any note or talent. Very true; but, then, why is such the case? It ought not to be, for, most assuredly, it does not indicate on the part of architects that "passion for (their) art" which the catalogue motto alludes to. The poverty of the Academy in architectural designs is all the more mortifying, because theirs is the only exhibition where productions of the kind are to be met with. As regards the general estimate formed of the exhibition of the season, it matters, indeed, very little what be the character of the architectural portion of it, since, be it better or worse than usual, it is scarcely taken into account at all, frequently not even so much as alluded to, by those

who speak of the pictures and works of sculpture. Such being the case, it is all the more incumbent on those who are interested in supporting the pretensions of architecture as a Fine Art to force attention to it, by mustering very strong. Instead of so doing, those architects who, if merely as members of the Academy, might be expected to contribute to its exhibitions, seldom send anything; others, too, there are who seem actually to make a point of never exhibiting, although it is to be imagined that they must have something worth showing us. If Pugin, and one or two others who could be named, never let us see any thing of theirs at the Academy, we are at liberty to suppose them to be somewhat apprehensive that their designs would not strike as being at all of superior quality, nor seem to respond to the reputations they themselves have acquired.

To be what it ought, an annual exposition of architectural subjects should interest on the one hand, by affording matter-of-fact information as to buildings recently executed or still in progress; and, on the other, by displaying original and imaginative talent; whereas there is always a very great deal that does not possess any interest of either sort. We meet with views of buildings that are not only thoroughly stale in subject, but also treated in the most hackneyed and insipid manner;—with mere composition designs that, however satisfactory they may be as specimens of manual drawing, are in themselves ideal and without any manifestation of the workings of mind. Some things, too, there are which, besides being devoid of all other merit, do not so much as possess the recommendation of being tolerably passable drawings.

After these prefatory comments we may begin our actual notice of subjects with that sent in by the Professor of Architecture, No. 1254, which, besides being the only drawing of his, is almost a nullity as far as his own proper art is concerned, it being merely a composition for the 'Sculpture of the Pediment of St. George's Hall, Liverpool,' a structure now in progress, by another architect. This last circumstance renders the matter all the more strange and somewhat puzzling, it not being at all clear whether the design be an idea gratuitously suggested for the occasion, or expressly prepared for it. That it is in a more than usually grandiose style, owing both to its breadth and largeness of manner, and to the figures being entire statues set *more Græco* against the tympanum of the pediment, cannot be denied; yet it is a question with us how far it may be suited to the actual building, because decoration of such emphatic character will require some corresponding degree of it in other parts of the structure. Moreover, though well designed in itself, the composition does not show any invention as regards attempt to substitute some other filling-up for the angles of the pediment than figures squeezed and wedged into those sharp corners. Neither is there much invention in point of subject, for we get only the usual allegorical personages, Britannia, Neptune, &c., while poor St. George himself is excluded from the party.

The first drawing, according to the numerical order of the catalogue, that attracts attention is No. 1160, simply designated 'A Library,' W. W. DRANE, which has the advantage of being more conspicuously placed than some of those around it, and, being an interior, is also more conspicuous in subject, subjects of that class being always exceedingly rare, though it might be thought that ideas for rooms would be in greater request than for cathedrals and similar architectural extravaganzas. Though there is a good deal of effect in this drawing, it is not one calculated for that close inspection which a subject of the kind ought to bear; neither is the design itself unexceptionable in some minor points; but the general arrangement is tasteful, and the semicircular recess lighted from above, and seen through a screen of columns, would be attended with a piquant variety of effect in reality that cannot be expressed by a mere view from any one single point.

No. 1171, T. HOFFER, has a lengthy title, but so singular that we must transcribe it—"To Nelson and his Companions in Arms—a design forming part of a series to combine in one group a gallery to receive annual prize pictures in commemoration of the brilliant victories, &c.,—a national gallery, and exhibition-rooms for the Royal Academy!" The latter part of this description must have been intended, one would imagine, for some

other drawing, it being difficult to conjecture how such a structure as the one here represented could be made to form one in a group of buildings for the purposes above expressed. This identical drawing was exhibited among the designs for the Nelson Monument, and is now very oddly brought forward again without any alteration, so that it shows us the existing National Gallery in the background, but none of the additional buildings hinted at. As to the design itself, it is in such whimsical *outré* taste as to excite no desire for any more of the "series."

Nos. 1175 and 1185. Two designs for a new street throwing open a view of Westminster Abbey from Buckingham Palace, and for a square adjoining the Abbey, W. J. DONTHORN, would no doubt produce very great improvements in that quarter; but some time will elapse ere they are contemplated in earnest. Similar remark applies to a similar *pro bono publico* improvement on a magnificent scale, by ALLOM, in No. 1319, 'For improving the Banks of the Thames, &c. &c.,' for schemes of this kind are too closely allied to that branch of architecture yeilded "castle-building"—pleasant but visionary, rarely practicable except upon paper; and there they cost very little, even as regards the item of imagination, it requiring no great effort to imagine a mile-long range of handsome buildings in place of the present mean-looking and irregular ones. In execution this drawing is an excellent one, and set off with all the grace and spirit of Allom's manner; but as to design it has not much interest.

No. 1187, 'Allenheads, now erecting in the County of Northumberland,' E. B. LAMB, shows forte of rarer kind, perhaps, than that which lies in getting up architectural pageants *impromptu*—the talent of throwing the charm of both picturesque and architectural expression over a very homely and unpromising subject. While it is exceedingly plain in character, even to the absence of any of those devices for the picturesque which are usually resorted to, this villa is a very happy specimen of what may be accomplished by artistic treatment in regard to combinations and contrasts, whether of masses or outlines. This subject tells by its intrinsic merit, for, being only in neutral tint, it is not at all indebted to the aid of colour; neither is No. 1329, 'Healey Church, now erecting in Yorkshire,' by the same. This last answers very happily to the ideal of a small village church, at the same time it is marked by strong touches of originality, and with more truth to the spirit of the style than usually accompanies even strict adherence to the letter of it.

No. 1217, 'The Lord Warden's Hotel, &c., now erecting at the South-Eastern Terminus, Dover,' S. BRAZLEY, strikes us as being, if not exactly the same design, the same idea as was exhibited by its author last year, as a design for the Carlton Club-house—for which there are no designs at all in the present Exhibition. It is a degree more endurable as a design for an hotel than for a club-house.

There being nothing between to detain us, we pass at once to another design for what, if not "now erecting," may perhaps be realized, viz.—No. 1246, 'Elevation of the New Theatre to be erected by Mr. Buckstone, &c., on the East Side of Leicester-square,' F. C. J. PARKINSON. Contrary to the opinion that has been expressed of it elsewhere, we perceive considerable merit in this design; it is certainly more ornate and tasteful, and so far more characteristic, than any of the façades of our existing metropolitan theatres; and, though we say "more ornate," we nevertheless mean free from that trumpery ornamentation which disgraces one or two of them.

No. 1262 brings us to Mr. SANG, who, besides that drawing showing the 'Interior of the Royal Exchange,' has three others, Nos. 1336, 1337, and 1358, describing the Hall and Staircase of the Conservative Club-house. Without recurring to the opinions expressed in this Journal on Mr. Sang's labours at the Royal Exchange, &c., we are free to allow that these four drawings are rather desirable contributions to the Exhibition, since, but for them, it would have had scarcely anything at all of the kind; and, though they show more of diligence than mastery of pencil, they are, at least, accurate and faithful representations, free from all artifice of strained effects.

No. 1275, 'Street Architecture and Astylar Decoration,' is almost the only composition here, in that species of Italian which Barry introduced a

few years ago by his club-houses; and although it shows only a single small façade, three windows in breadth, it possesses one or two novel traits, on which account, and as the production of one who is not a professional architect (W. H. LINDS), we consider it entitled to mention.

Nos. 1290 and 1296, by J. M. DERICK, showing the alterations and restorations proposed for Eton College Chapel, are very carefully-executed sectional drawings, requiring far more diligent examination than they are likely to obtain at the Exhibition. They require also to be accompanied by at least one other, to inform us of the exact state of the structure at present: for we cannot pretend to say, from our recollection of that fine piece of architecture, how much of the design, exclusive of what would be mere work of renovation, really belongs to Mr. Derick.

Nos. 1295 and 1307, 'An Exterior and Interior View of St. James's Church, Seacroft, near Leeds, Yorkshire,' T. HELLYER, are two very clever drawings of what, though a moderate-sized building, is one of the most satisfactory specimens of its class in the room; since for the class itself a routine system of design, under the name of "conformity," to precedent seems to be growing up.

No. 1309, 'Design for a National Record Office,' to which the Gold Medal was awarded, A. JOHNSON. These gold-medal subjects for the exercise of students are always very strangely chosen, and the outrageous pomp affected for them generally serves chiefly to conceal barrenness of invention, it consisting of little more than facile compilation. In the present subject there are one or two good ideas, in parts, but they are absolutely smothered as we here find them. We have another very ambitious and grand affair of the same stamp, in No. 1320, 'Design for a Metropolitan Public Building,' J. W. FARWORTH, which makes a most prodigal display of columns and pediments so arranged as to look rather like a series of buildings than a single one.

We now arrive at the pictorial splendour of the Architectural Room—at what, considered merely as a production of the pencil, displays great power and *maestria*, while, as to subject, it may almost be termed a piece of architectural romance: viz., No. 1312, 'Interior of the Upper Chapel, San Benedetto, Subiaco.' Who Mr. D. WYATT may be, we know not; but, if we may hail him as a fresh accession to our scanty corps of architectural painters, we do so most cordially.

No. 1313, 'The Nelson Column of Trafalgar-square,' we pass by, only wondering what could induce W. RAILTON to call attention to that unlucky piece of architectural insipidity. After this, there is nothing to claim attention except what has been already mentioned by anticipation, until we come to two subjects by Professor DONALDSON,—No. 1325, 'Elevation of a Design for an Insurance Office, being an attempt to adapt the *cinq-ues-ento* style to the Street Architecture of the Metropolis;' and 1326, 'Lambourn Place, Berks, the Seat of H. Hippisley, Esq.' In our opinion, the first of these does not manifest any great skill as to "adaptation," what it shows us being rather the crude elements of a style capable of being wrought out and refined. As an imitation of a Tudor mansion of late date, the other subject is sufficiently satisfactory; in fact, it looks so much like a genuine structure of the time, and so unlike what would be built at the present day, even as a copy, that we greatly question if it be not chiefly a restoration.

We may here close our notice of the architectural designs and drawings, there remaining scarcely anything else to be pointed out decidedly, either for approbation or the contrary. As to the models, they are this year insignificant and uninteresting, as well as few in number. Had Cockerell's pediment—represented upon the same scale as it now is in the drawing—been exhibited in model form, not only would the subject itself have been far better expressed, and the effect of entire statues so placed been rendered more evident, but the model department would have gained very considerably in attraction.

IN THE ARCHITECTURAL ROOM.

No. 1304, 'The Misses Macneil,' S. WEST. Two young ladies standing, posed as sisters, and brought forward in a garden background. The figures are accurately drawn, substantially painted, and characterized by much grace and elegance. Another portrait of this artist, which we omitted

mentioning in its place, is No. 312, 'The Children of Sir John Macneil'—a group of five children very successfully treated, and not less meritorious than that mentioned above.

No. 1314. 'The Controversy between Lady Jane Grey and Feckenham, who was sent to her from the Queen, two days before her death, to convert her to Romanism,' J. C. HOOK. We had overlooked this picture, until our attention was drawn to it—little expecting to find such a work in such a position. Mr. Hook is foremost among the young men of "mark" in the profession; he obtained the gold medal at the late distribution; and his productions are always conspicuous for knowledge, ability, and original thought. This picture is not unworthy of him; it exhibits proof of considerable talent; and we are quite sure, if properly seen, would be seen to great advantage.

No. 1331. 'Thorough-bred Mares and Foal (Corinna's Dam),' H. HALL. This picture is hung very high, but it is a work of sufficient excellence to be seen at a distance. The horses are drawn with that kind of elasticity which characterizes animals of this high class, and which is so rarely attained in depicting them. The manner of the work is original and effective.

No. 1346. 'An English Pastoral,' C. LUCY. A youth and a maiden, the former bearing a hayrake, and the latter a milkpail: they are skilfully drawn, and stand well in relation to each other. The principle on which the figures are wrought is that of a distribution of the utmost amount of light, and the purpose is very successfully worked out.

No. 1349. 'Shepherd of the Campagna of Rome,' R. BUCKNELL. A small life-sized figure attired in the usual costume. The features are remarkably handsome; and, although no exhibition is without such, it is nevertheless interesting from its superiority of treatment.

No. 1366. 'Head of the Apollo Belvedere,' obtained the silver medal at the Royal Academy, 1845. L. WYON. This is a small medallion in red wax, showing the head in profile; it invites the closest inspection, for its beauties are developed in the most exquisite finish. The grand and lofty expression of the Apollo is most perfectly preserved in this little work, in praise of which too much cannot be said.

No. 1372. 'John Flaxman, Esq., R.A., Model for a new Die now executing by desire of the Art-Union of London,' W. WILSON. This is a profile in fine plaster—truly elegant in execution, and giving the lineaments of this greatest of modern sculptors with striking fidelity.

No. 1390. 'A Turk,' R. SANGIOVANNI. A small full-length figure modelled with all the care and nicety of detail and expression which distinguish the works of this artist. No. 1365, 'An Albanian Greek and Dog,' is by the same hand; the group is remarkable for its extraordinary spirit and vivacity of style.

No. 1367. 'The Fothergillian Prize Medal,' W. WYON, R.A. The obverse and reverse of this beautiful work present—the one a raft at sea, bearing the dying remnant of a shipwrecked crew, with a boat bringing assistance heaving in sight; the other shows a little nude figure with a torch, accompanied by the legend—"Lateat scintilla forsan." Both designs are exquisitely composed and executed.

No. 1388. 'Obverse and Reverse of a Medal of his Royal Highness Prince Albert, struck by command of his Royal Highness,' W. WYON, R.A. The qualities of this profile of the Prince are not merely confined to an exact delineation of the features, but it is endowed with that which is so rare of attainment in portraiture—a perspicuous allusion to individual intellectuality. The expression is that of exalted and highly-refined sentiment.

No. 1389. 'Bust of Thomas Wallis, Mus. Doc.,' &c. &c., C. A. RIVERS. This is a small bust, modelled, apparently, in white wax, with a command of the material seldom shown in a degree so striking.

SCULPTURE.

No. 1391. 'The Creation of the Dimple—an unfinished Group in Marble,' J. R. KIRK. This is a pretty conception showing, literally, the

"*Sigilla in mentis impressa amoris digitalis*,"—

in a group composed of Venus and Cupid, the latter stamping the dimple with his finger in his mother's chin. We may regret that the group is unfinished, although the poetry of the idea stamps the artist as one who reads and thinks for himself.

The relation between the two figures is beautifully established: the action and attitude of each is most natural, and the prevalent feeling is truly in accordance with the elegance of the lighter classic verse.

No. 1392. 'Portrait of the Hon. Mrs. Henry Murray'—statue in marble, J. GIBSON, R.A. This is the most elegant portrait-statue we have ever seen: it is treated with a classic taste and feeling which are not only rare in its class, but also in professedly poetical subjects. The attitude is one of the most perfect ease and grace, and the dispositions of the drapery are effected with an incomparable skill which makes them contribute to the linear harmony of the entire composition. The head is itself a truly classical study—it is ornamented with a simple fillet of the leaves of the ivy, the berries of which hang at the temples, and the features are modelled with a depth of motive only to be seen in the works of men who are gifted with mind of the most refined cast.

No. 1393. 'Eve,' W. C. MARSHALL. This is a nude statue in marble, designed from the lines in the ninth book of "Paradise Lost":—

"So saying, her rash hand in evil hour
Forth reaching to the fruit, she pluck'd—she eat!
Earth felt the wound, and Nature, from her seat
Sighing through all her works, gave signs of woe
That all was lost. Back to the thicket slunk
The guilty serpent."

The execution of this work must have been a matter of infinite delicacy from the nature of the composition. Eve is reaching up, plucking the fruit from an overhanging bough of a tree, round which the serpent is entwined. The figure possesses a multiplicity of striking beauties; but the conception suggests too much its having been worked out in too close reference to the realities of the model than the spirit of the previous description of the poet. She pictures humanity after the Fall, rather than the work of God's immediate hand. The artist might have approached the Greeks—in this he might safely have etherealized his work in a manner to come up to the spirituality of the verse.

No. 1394. 'Marble Statue of Rebecca at the Well,'—IMHOFF. There is much to admire in this work; but it strikes the observer at once as being too short for its proportions. The head, for instance, is not too large for a statue a foot higher. She bears the water-jar on her right shoulder; but, in seeking for the line of beauty, the artist has given the figure an air of affected inanity.

No. 1396. 'Marble Statue of Melancholy,' G. ONICI. This is a semi-nude life-sized work distinguished by a very charming feeling. The drapery envelops the lower part of the figure, leaving the upper part exposed. The head is bent forward, the eyes being cast upon the ground, and the figure is supposed to be in movement—slowly walking. It sometimes occurs that the sentiment intended to be expressed is interfered with by efforts in search of the beautiful—this is the case with this figure, the lower parts of which describe movement; but the limbs seem to refuse their office from seeming idleness. If we consider the torso apart, it has been modelled after a figure in repose; and we humbly submit that the figure had better been at rest. The head is beautiful, but too severely imitative of some Roman relic; the hair is too smooth, it wants slightly relieving; yet the work, withal, is one of fine taste and execution.

No. 1400. 'A Marble Statue of the Rev. Dr. S. Wilson Warneford, LL.D.,' P. HOLLINS. This is a sedentary life-sized figure, executed for Oxford by commission of the Trustees of the Warneford Lunatic Asylum, "to perpetuate their grateful sense of the eminent services rendered that Institution by his most munificent gifts and grants of property, to the value of £40,000, in aid of the insane poor, of respectable life, who have no claim under the law for parochial relief." The attitude of the figure is highly successful, as descriptive of the most perfect natural ease; it is not treated with drapery, but simply with the costume of every-day life. The head is an admirable study—displaying thought and character.

No. 1401. 'The Nine Cupids,' G. MOTELLI. A work rather of executive ingenuity than mind—and curious as exhibiting a nest of nine little boys, reminding us of those of Albano.

No. 1402. 'A full-sized Model of the Statue of his late Royal Highness the Duke of Sussex, executed in marble by order of the Grand Lodge of

the United Freemasons of England, of which he was for twenty-five years the Grand Master, and erected in Freemasons' Hall,' E. H. BAILY, R.A. This statue has in its progress of execution been from time to time noticed and fully described in the ART-UNION. The figure is attired in the full robes, and wears the insignia of the Order of the Garter. Of the perfect resemblance it bears to the late Duke of Sussex we have already spoken. Dismal as the sculpture-room of the Royal Academy is, the figure is nevertheless lighted to more advantage than we have yet seen it.

No. 1403. 'Marble Statue of Admiral Lord Viscount Exmouth, to be erected in Greenwich Hospital by order of the Government,' P. M'DOWALL, R.A. elect. This statue exhibits more movement than is generally seen in portrait-sculpture. The left arm is extended—we know not what may be the allusion, or whether any may be intended; but, if the action point to any passage of the life of the gallant officer, it perhaps alludes to an incident which took place when he was in command of the expedition against Algiers. Before the fire was opened from the fleet, Lord Exmouth went forward and made signs to the crowds of people on the quays to get out of the range of the shot. A cloak is thrown over the shoulders, which falls in support of the figure behind. It is an imposing work, and the artist has made the most of his subject.

No. 1404. 'Marble Statue of the late David Hare, Esq., who, in conjunction with the late Raman Raye, established in Calcutta a College for National Education, in which it is to be erected,' E. H. BAILY, R.A. This large statue is distinguished by a fine, broad, and free style, according perfectly with the character of the figure, in the attitude of which there is more relief than is generally found in such works, being in some degree supported on the right hand, which rests on a support behind the figure. The features are earnest and full of character.

No. 1406. 'Model of a Monument now executing to the Memory of the late Josiah Pratt, B.D., Vicar of St. Stephen's, Coleman-street, one of the Originators of, and for upwards of twenty years Secretary to, the Church Missionary Society,' E. W. WYON. This is a bas-relief in plaster, consisting of a group, the principal figure of which is an angel pointing upwards, as instructing figures which pointedly represent various barbarous nations, among whom the Gospel is unknown. The character of the heads, and the action and expression of the angel, are beautifully allusive to the charities of the Missionary Society.

No. 1410. 'Sabrina,' W. C. MARSHALL, A. The selected passage is

"Sabrina fair!
Listen where thou art sitting
Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting
The loose train of thine amber-drooping hair;
Listen, for dear honour's sake,
Goddess of the silvery lake,
Listen and save."

This is a work in plaster, a nude figure, treated according to the verse. She is supposed to be seated in the stream, and the act of listening is most successfully made out. The figure is a graceful study, and refers us with propriety rather to the nymphs than the superior deities.

No. 1420. 'Hero guiding Leander,' W. C. MARSHALL, A. This is a small statue in marble, showing Hero bearing aloft a torch to guide the passage of Leander across the Hellespont.

"No terrors for herself—no female fears
Appal her now: on high a torch she rears
To guide her lover; but its friendly light
She throws in vain: he will not come to-night."

The figure is executed with much care, but it has the appearance of rushing violently forward—an effect which should have been avoided in its treatment, as many other attitudes might have been selected in which the act of lighting her lover might have been perfectly described. Of these cabinet statues we would gladly see more—the foreign exhibitions show more of them in proportion than we see among ourselves. We cannot believe that such works would render an ungrateful return to artists, notwithstanding the trouble complained of in their execution.

No. 1421. 'A Deer-stalker in Pursuit,' E. B. STEPHENS. A life-sized figure in plaster, supposed to be crouching in sight of his game. For a subject of this kind a life-sized figure is scarcely judicious. The features express a high degree of

eagerness, and the ambush is at once apparent. There is also very high merit in the execution.

No. 1423. 'The Child's own Attitude,' J. BELL. This is a small statue in marble, sweetly descriptive of childhood; the little hands are bent up towards the shoulders, and the head inclined forward; a short drapery reaches to the knees. The head is a beautiful study, very carefully executed; the expression of the features is quaint and full of infantine simplicity.

No. 1425. 'Bust in Marble of his Royal Highness Prince Albert,' J. PITTS. This bust is executed of a very bad piece of stone, which shows colour in many places. The features, moreover, are too small, and do not bear that elevated character of expression which marks those of the Prince.

No. 1426. 'Marble Bust of Charles Kemble, Esq.,' T. BUTLER. Independently of the striking resemblance which this work bears to Mr. Kemble, it is marked by some of the most admirable qualities of the art. We have seen few modern works more purely classic: the head might well pass for that of some worthy Roman of incorruptible virtue; the whole of the features are endowed with severe language, and a corresponding expression. In Mr. Kemble's recent readings this expression was of frequent recurrence. We may suppose the words of Coriolanus:—

"Call me, then, traitor! Thou injurious tribune!
Within thine eyes sat twenty thousand deaths,
In thy hands clutched as many millions,
Thy lying tongue both numbers; I would say,
Thou liest, unto thee with voice as free
As I do pray the gods."

No. 1428. 'Marble Bust of Sir John Newman, Bart., of Mamhead-house, Devon,' S. J. B. HAYDON. A work treated with becoming simplicity. The features are modelled with infinite care, and are marked by passages of nice execution in parts which are often too much neglected.

No. 1434. 'Spring,' A. BIENNAIME. A small marble statue of a figure bearing flowers; it is elegantly executed, but it would be difficult to pronounce the title from its treatment.

No. 1435. 'A Greek Youth examining his Sword,' C. J. KELSEY. A cabinet-sized statue in marble. He is holding his sword up before him. The position of the limbs resembles in some degree that of the Apollo; about the lower part of the body the figure wants richness; the upper parts have been carefully modelled.

No. 1439. 'Mirth—a Study in Marble,' J. DURHAM. This is a female head, ornamented with roses and other flowers. As the whole description is intrusted to the features, they should have been more intensely studied, being, in the first place, too commonplace, and again, by no means expressive of mirth; the head is, however, prettily ornamented.

No. 1446. 'A Stag,' H. C. MACARTHY. A small model, admirably executed, and perfectly descriptive of the elasticity of the animal. The head and the manner in which it is put on are deserving of high commendation.

No. 1450. 'Bust of Sir Henry Pottinger,' to be executed in marble, J. E. JONES. The features bear a very marked resemblance to the life; they are endowed with an energy and firmness of purpose which sort most perfectly with the known character of Sir Henry Pottinger. There are few works of this kind which, in severe eloquence, are at all comparable with this bust.

No. 1454. 'Marble Bust (posthumous) of the late Professor Daniell, executed by order of the Council of King's College,' T. BUTLER. This, it appears, is a posthumous bust, but the resemblance to the late lamented professor is most felicitous. The name of this gentleman ranks high in the world of science, to which he has rendered incalculable benefit by his invention of the battery which bears his name, "Daniell's Constant Battery." So true is the head in all its features and expression that it might well be thought he had sat for the bust during life.

No. 1456. 'Marble Bust of General Sir Edward Paget,' H. WEEKES. A striking likeness of this distinguished Peninsular officer; the head is remarkable for its admirable finish.

No. 1458. 'Bust in Marble of Baboo Dwarkanath Tagore,' J. E. JONES. This bust has been modelled with a flat, round head-dress, which identifies it at once as that of an Oriental. The features of this remarkable personage are somewhat attenuated; but the artist has followed out their fine markings with the utmost nicety, and

qualified them with an expression of refinement never seen in those of ordinary Oriental mould.

No. 1459. 'Benjamin Bond Cabbell, Esq.,' W. BEHNES. To the features of this work a bold and free character is given, which is well supported by the modelling of the hair. The expression is earnest and argumentative, and it is one of those works which leave an impression not readily obliterated.

No. 1467. 'Marble Bust of Pierce Mahony, Esq.,' J. E. JONES. This is a head of very remarkable character, to which the hair, falling much in the manner of that of the foreign Catholic clergy, gives a highly picturesque appearance. The artist has communicated to the eyes a deep and penetrating expression, very difficult of attainment without undue severity. The treatment of the bust is very simple, having merely a small piece of drapery cast upon the left shoulder.

No. 1477. 'A Statuette of the Emperor of Russia,' Count D'ORSAY. This is a small work in plaster, representing the Emperor standing, and dressed in military uniform. It is beautifully finished—more so than we are accustomed to see plaster works, and the utmost care has been exerted to secure a resemblance, and with much success. The carriage of the figure is very much that of the Emperor, but, perhaps, inclining a trifle to stiffness.

No. 1479. 'A Model of a Statue of the Marquis of Anglesey,' Count D'ORSAY. This is a small equestrian statue representing the Marquis of Anglesey in the uniform of the 7th Hussars—the same, we believe, with little difference, which he wore at Waterloo. We have seldom an equestrian statuette of more beautiful character than this—the figure is modelled in full uniform, with the pelisse and tchako, and the horse is curvetting. The modelling of the animal is lifelike, spirited, and beautifully executed in those parts in which knowledge of equine anatomy is necessary.

No. 1507. 'Sir Henry Pottinger,' W. BEHNES. This bust presents a very extraordinary and striking head, executed in a bold and free manner, highly consonant with the character.

No. 1511. 'Marble Bust of his Grace the Duke of Bedford,' R. WESTMACOTT, A. A work distinguished by much elegance and refinement of style. The modelling of the features has been effected with the utmost nicety, from which they derive the vitality by which they are distinguished.

No. 1506. 'Bust of R. C. Kirby, Esq.,' T. BUTLER. This is a bust in plaster, characterized by an unusual degree of spirit and animation. The style of the hair has about it an abandon which it is most difficult to attain.

We close this lengthened review of the Exhibition by repeating our conviction—in which we believe we echo the public sentiment—that it is in all respects creditable to the British School. There are many reasons why, this year, this is a subject for especial congratulation: it affords indubitable proof that the impetus given by the Nation has produced some effect; that private patronage is increasing, and is working well; and that Art-Union Societies, instead of doing mischief, have already produced beneficial effects in promoting the improvement of British Art. We sincerely hope that at no distant period we shall be able to add that the Royal Academy may claim its full share in the advantages incident to this advance: that it will undergo such reforms, at the hands of its own members, as the time may not only justify, but which are rendered absolutely necessary to meet the altered position of the age in which we live. It is needless just now to dwell at greater length upon this important topic; but we would, before closing our article, advert to the marvellous ignorance that still exists in reference to the Royal Academy. In the name—not of plain truth—but of common sense, we would ask what could Lord Brougham mean by the following observations—which we extract from the "Times" of the 23rd, as a report of a speech delivered by him in the House of Lords, the day preceding. Speaking of the Art-Union of London, the noble and learned lord remarked as follows:—

"Lord Brougham expressed his gratification that this subject had been brought forward; for it was evidently necessary to encourage a taste among the people of this country for works of Art. There was no doubt that the Royal Academy had been most serviceable in exciting an appreciation of the Fine Arts; but he thought that Institution would be better calculated to promote the ob-

ject for which it was established if it was conducted on less exclusive principles—(hear, hear)—and if, instead of only exhibiting the pictures of its members, it admitted the productions of persons who were not members. (Hear.) He knew that several excellent pictures, and fine specimens of statuary, had been excluded from the Exhibition of the Academy simply because the artists were not members of the Institution.

Are we to imagine by the word "hear," which occurs in this report, that other noble lords besides Lord Brougham were, like him, entirely ignorant of the constitution of the Academy and the character of its Exhibition? If so, we record, indeed, a most lamentable fact. But for this singular speech—and the still more singular reception of it—we could not have believed that in the year 1846 it would have been necessary to have offered a word on such a subject. Are noble lords so completely in the dark as not to know that, while the exhibitors in Trafalgar-square number 864, the members and associates of the Royal Academy, whose works are exhibited, amount to no more than fifty-one; that, while the collection of works of Art exceeds 1500, those which are contributed by members and associates scarcely amount to 200—several of them contributing only one!

There is another point in this speech of Lord Brougham which requires comment: he speaks of "several excellent pictures and fine specimens of statuary having been excluded from the Exhibitions of the Academy—simply, because the artists were not members of that Institution."

This is so ridiculous as to excite a laugh—save for the mournful feeling which comes with the knowledge that such utter ignorance exists in connexion with profound learning upon so many other subjects. We venture to assert that there was not one really good picture or statue rejected—not only as regards the motive assigned, but from any motive. Long as we have known the Royal Academy—and carefully, even suspiciously, as we have watched it during the last fifteen years—we have never known a single well-authenticated case of a work of unquestionable excellence being refused admittance; and we do not hesitate to affirm that of the 1400 this year rejected "FOR WANT OF ROOM," there was not one of so high an order of merit as to admit of no controversy.

The Royal Academy has its faults: it has been our irksome duty to note them often; but it is as pure from those usually attributed to it—and especially that contained in the charge of Lord Brougham—as human Institution can be. Unhappily, such groundless and unmeaning attacks have the effect of diverting public attention from real evils incident to that Institution, and rendering the members callous to suggestions, out of which real improvement would arise.

A few more words before we take leave of this heavy annual task. Our hopes are with the "Young England" of Art. We have this year had to derive great encouragement from the efforts of our rising artists; and the theme is one for exceeding satisfaction generally. It may gratify curiosity to know who among our many painters are candidates for admission, as Associates, into the Academy. It is known that during the month of May, all artists who covet this honour are required to write their names in a book left for that purpose; there are complaints that this mode is undignified, if it be not humiliating; and certainly a better plan would be to let candidates be proposed and seconded as at other Institutions: there is something not pleasant in a person proposing himself; the book this year contains the following names:—

J. Z. BELL,
J. BELL,
H. BRIGHT,
E. COTTERELL,
T. EARLE,
A. EGG,
T. ELLERY,
W. ESSEX,
W. E. FROST,
J. O. GILBERT,
J. D. HARDING,
G. HARVEY,
F. H. HENSHAW,
T. H. ILLIDGE,
A. JOHNSTON,
C. F. LAMBERT,
W. LINTON,

J. LISTON,
R. J. LONSDALE,
J. LUGAS,
R. M'INNES,
J. O. MIDDLETON,
T. MOGFORD,
F. NEWENHAM,
W. PARROTT,
P. F. POOLE,
F. R. SAY,
J. SEVERE,
F. STONE,
W. E. D. STEWART,
R. THORNBURN,
H. J. TOWNSEND,
E. M. WARD.

SOCIETY OF
PAINTERS IN WATER COLOURS.

FOETY-SECOND EXHIBITION—1846.

THE Forty-Second Exhibition of this Society consists of 320 works—the majority of which are, as usual, in landscape; and these are of the rarest excellence; exhibiting delicacy and refinement to a marvellous extent. These qualities, indeed, the members seem to have studied too much and to have carried too far; while in some instances they appear to have been ambitious to rival the force of oil painting; and, in some cases, we humbly think have forgotten the precise duties to which their beautiful art is limited. We shall not, however, at present delay the reader from our principal business—a notice of the leading works here collected. The Exhibition has ever been high in public favour; and this year, undoubtedly, it maintains its prominent position.

No. 5. 'Church of St. Pierre, Caen, Normandy,' S. PROUT. Of the many drawings we have seen of the subject this is assuredly the best. It shows, as usual, the back of the church, with the river and opposite houses—all most unaffectedly brought forward. The liberties which the artist has taken with the general appearance of the objects are by no means such as to destroy the composition of the locality.

No. 7. 'Filey Bridge, Yorkshire, during a Storm,' COPLEY FIELDING. Those Yorkshire storms (for the Exhibition is never without one) are among the best productions of this gentleman. Fearfully black and dismal volumes of clouds meet in the distance the heaving sea, which in the near part of the drawing breaks furiously over every obstacle. This work shows very little colour, and it would be impossible by mere comparison to determine it as executed by the author of the landscapes to which the same name is attached.

No. 9. 'Hardwick Hall, Derbyshire,' D. COX. This drawing looks extremely well at a greater distance than is allowed as the focus for small works—an evidence of its being too loose in execution. When Nature is superseded by manner, there are passages which are precisely the same in all works executed in obedience to the latter; and those of this artist pointedly exemplify this fact. This gentleman paints Nature in her most sombre and gloomy aspects with great success as to general effect; but his drawings would be infinitely more pleasing did he condescend to something of that constituent detail which confers upon works of Art a freshness that forms one of their greatest charms.

No. 13. 'Street in Rotterdam, with the Church of St. Lawrence,' W. CALLOW. The subject is well chosen—the street being narrow, enclosed by such houses as look well in drawings, and having, moreover, a canal passing through it, over which is thrown a bridge: such materials afford a striking composition, but the shaded side of the street has been made too heavy by positively black shade.

No. 14. 'Plucking a Fowl,' W. HUNT. This is certainly a drawing of high merit; but the pink hue which prevails in the works of this artist is here carried to excess. It represents a maidservant seated in an outhouse with the fowl, and surrounded by items made out with nothing short of Dutch nicety.

No. 18. 'Rievaulx Abbey, Yorkshire,' COPLEY FIELDING. The arrangement is a favourite one with the artist—trees in the immediate foreground, also a wooded distance from which the edifice peeps out. The near trees are drawn and marked with decision, and the colour is here rich, but ill supported by the distance.

No. 19. 'An Italian Boy Begging,' O. OAKLEY. An itinerant performer on the hurdy-gurdy, endowed with great animation in his solicitation of your *solidi*. The figure is characteristic, and well-drawn and coloured.

No. 22. 'Rock Holes, on the Conway,' W. EVANS. A striking passage of river scenery showing a stream making its descent amid impeding rocks, and overhung by trees. The style of this drawing is rather eccentric than pleasing: there is a tedious repetition of round forms, and the trees are insufficiently defined.

No. 23. 'Near Ingleton, Yorkshire,' GEORGE FRIPP. A highly picturesque association of rocks, trees, and water, showing good taste in the selection of subject, and power of execution.

No. 24. 'Interior of the New Hall, Lincoln's

Inn, on the Occasion of the Visit of her Majesty Queen Victoria, at the Opening of the Building, November, 1845,' JOSEPH NASH. This really beautiful work has been executed by order of the Benchers of the Honourable Society of Lincoln's Inn, who are here represented as assembled at table to celebrate the opening by a banquet. The view is taken from the extremity of the Hall, showing the long rows of the members in their gowns, who have risen on the entrance of the Queen, who is moving up the middle of the Hall, supported by Prince Albert, and followed by a numerous attendance. It is impossible to laud too highly the singular patience and perseverance of the artist, who has finished every portion of the work with extraordinary minuteness.

No. 28. 'Trarbach, and Castle of Gräfenburg, Moselle,' T. M. RICHARDSON, jun. This drawing is distinguished by many beauties; the foreground is the exposed bed of the river, with figures—a portion which in sweetness excels the rest. Trarbach lies at a little distance on the left bank; and the Castle crowns a height on the right, and is backed by mountains which rise to a yet greater height. There the distant heights are perhaps too highly finished, and somewhat too blue; the execution, however, is most masterly.

No. 31. 'Harvest Boy,' O. OAKLEY. He is standing with the produce of his day's gleanings under his arm, and attired in party-coloured rags less worthy in the reality than on paper. The figure is well drawn and coloured.

No. 33. 'Cathedral of Antwerp, from the Rue du Port,' W. CALLOW. This is the view from near the end of the street remarkable for a quaint-looking house, in which dwelt a manufacturer of the hideous straw bonnets worn in Antwerp, and whence we catch a view of the famous spire. The view represents the place faithfully, and is executed with taste and judgment.

No. 34. 'The Poultry Yard,' FREDK. TAYLER. This is an assemblage of poultry comprehending every domestic fowl. The feathered crowd are being fed, and the manner in which they are grouped and drawn declares a very close observation of their habits. This is the best poultry picture we have ever seen.

No. 35. 'Fishing Boats off Granville, Coast of Normandy,' C. BENTLEY. In fishing-boat compositions there is an unavoidable monotony, from which this work is not exempt. The sky in this picture looks very unfinished; the water is, however, transparent, and has considerable movement.

No. 37. 'Canterbury,' P. DE WINT. A distant view of the city, apparently from the east—the prominent object being, of course, the Cathedral. The spectator is placed in a cornfield, which is studded with sheaves of corn, and traversed by various shadows which produce good effect, and but for which the subject were as nothing—possessing in itself no attraction. We cannot help remarking the excessive coldness of this drawing—it is marked by a denegation of warm colour which is by no means consistent with any aspect of the autumnal season. It is to be observed of the works of this artist, that he selects as subject-matter passages which are extremely difficult to deal with—which, in fact, have nothing of the picturesque to recommend them; and the result is always an exhibition of that kind of learning in Art which is rather pedantic than pleasing.

No. 40. 'A Pastoral,' J. CRISTALL. Elaborate pastorals are, in the majority of cases, elaborate mistakes. This is a quasi-bucolic composition, in which the figures look consciously grouped for portraiture, but not for keeping sheep. We may bid them discourse, but we fear there is no pastoral music in them—

"Incipe Damocla tu deinde sequere Menalca
Alternis diebus amant alterna Camene."

To the spirit of the verse there is no response. No. 45. 'Hollyhocks,' V. BARTHOLOMEW. They are yellow and purple, admirably painted: the leaves alone constitute a study, or, rather, a series of studies, imitating the texture and character of Nature with as much fidelity as can be attained by human means.

No. 47. 'Snowdon, from Nant y Gwryd,' W. EVANS, of Eton. This is a large drawing, showing Snowdon mingling with the clouds in the distance. The scenery and objects here are so well known that it is unnecessary to describe them: it is, therefore, enough to say that this is one of the best versions we have yet seen, being masterly in style, and rich and harmonious in colour.

No. 53. 'Money Changers,' J. STEPHANOFF. This is composed from a description of the expulsion from the Temple—supposing a state of things previous to that event. The composition looks somewhat artificial, but it is, nevertheless, the best we have ever seen by the artist. It invites examination, and the result of such must be a conviction that nothing so carefully finished has of late appeared by the same hand. There is great variety of costume and character—in this latter particular the artist has been most earnest in his desire to avoid conventionalities.

No. 56. 'Tours, France,' S. PROUT. This is a simple street-view, and the particular feature which has attracted this gentleman is an ancient Gothic church on the right—but for which the view were of the most commonplace kind. At best it is spiritless in comparison with his other works, notwithstanding the venerable character given to the prominent edifice.

No. 58. 'Irish Courtship,' ALFRED FRIPP. Two figures charmingly treated; but, nevertheless, it would be difficult to deduce a courtship from their relative positions, inasmuch as the back of the one is turned to the other. The figures are placed immediately against a cabin door—the girl seated, with her head supported by her hand, and her suitor behind, standing bent over her. The head of the former is original and beautiful, and the latter quality is enhanced by the rage in which she is clad. The male figure is powerfully characteristic in every item—the truth of the impression cannot be questioned. The sentiment of this excellent work is after Moore's lines:—

"But no, alas! we've never seen
One glimpse of pleasure's ray,
But still there came some cloud between,
And chased it all away,
Dear love!
And chased it all away."

No. 60. 'Ross Castle, Killarney,' W. A. NEFIELD. This very much resembles composition, but we are bound to accept it as a veritable natural arrangement. The castle is a ruin on the left, most romantically circumstanced near the shore of the lake, which extends from the near parts of the view to the distance, where objects are lost in the light of the sun, which is just above the horizon—an effect which is very judiciously managed.

No. 65. 'Near the Parade, Hastings—a Squall coming on,' W. C. SMITH. A few houses occupy the right of the view, while the left opens to seaward, in which direction a black and threatening sky foretells the coming squall. The incident is forcibly described, but in a commonplace manner in which it would be difficult to go wrong.

No. 66. 'The Unwelcomed Return,' G. CATERMOLE. This large and truly beautiful production is at once a curiosity and an anomaly in water-colour art—that is, in respect of execution. The title may be supposed to speak of, perhaps, a company of numerous figures; but here there is but one, and of him we have yet something to say. The picture (for so it is literally) presents a forest scene of a grand character; there is nothing of littleness in the composition; the huge boles of the oaks seem to be gnarled with the wrinkles of five hundred years, and possess the ground with a hold which would seem to defy all human power to disengage. Although this seems to be but a grand passage of forest scenery, there is yet a point in it, as in the works generally of this artist. The figure is a knight in black armour moving slowly—"sluggishly"—along, mounted on his dark destrier. The allusion we conceive to be to the description of the Unwelcomed Return of the Limbo-hearted Richard in "Ivanhoe"—for the entire sentiment of the picture ranges up to that of the beautiful description in the romance. Mr. Catermole puts his knight in plate-armour—which is an error, if he means him for Richard; but he errs in good company, for Sir Walter Scott is wrong in his description of the equipment of the time, and he also attributes to the Templar, gilt armour, which was forbidden by the rules of the order. Of the execution of this work we have something to say—and that is that it is painted in body colour laid on with as much freedom as is employed to obtain an unctuous oil impasto. Gum has, perhaps, been abundantly used with some thick opaque material, such as chalk, to get texture. We have always observed a proportion of body colour in the works of this gentleman, but never in such quantity as here. The success of the method may be doubted, as the work seems to be cracking and

chipping in places; yet we may say of it that it is a work of such power as not to be equalled in its kind by the utmost effort of any living artist.

No. 71. 'Vale of the Taff, Glamorganshire,' H. GASTINEAU. This kind of scenery is very pleasing when judiciously managed, as in this drawing. It presents a flat plain closed in by distant hills, and traversed by a variety of lines, in a manner to produce agreeable effect.

No. 75. 'Vale of Dolwyddelan, North Wales,' D. COX. This is a work of striking character—rendered so by the perfect accordance of the scenery which this artist communicates to his compositions. The scene presents piles of rocks thrown together in a wild confusion, signifying some remote convulsion of Nature. The sky is veiled by black and threatening clouds, which cast a gloom over the whole, and add to the vivid impression of a "place accursed."

No. 76. 'White Horse Inn, Edinburgh,' S. RAYNER. There are but few such relics now existing as this once-celebrated hostel. The drawing shows the courtyard, closed in by the quaint and crumbling walls which have held lairds, both Highland and Lowland, with their attendants. The drawing is extremely forcible, and it seems that truth is in some degree sacrificed to augment the rugged and ruinous appearance of the place. The paper is so overwrought with body colour that the manner is rather that of oil than water colour.

No. 81. 'Meditation,' J. WM. WRIGHT. A maiden seated, it may be presumed, at church or chapel; but her features are not expressive of meditation, as her attention seems to be fixed upon some object not in the picture. The face is very carefully executed, and the entire figure forms an agreeable presence.

No. 83. 'Battle of the First of June, 1794—the French Line-of-Battle Ship Le Vengeur sinking,' W. C. SMITH. Le Vengeur was the vessel in which the crew went down shouting "Vive la Republique!" She is here represented heeling to port, and about to sink. This large drawing has been executed with great care and labour, which have not been attended with a due measure of success.

No. 84. 'Bolton Abbey,' P. DE WINT. Another view of this everlasting subject—sombre, as may be conceived, very much broken up, and not so pleasing as other works of the artist.

No. 93. 'Dunstanborough Castle, Northumberland,' T. M. RICHARDSON, jun. The spectator is placed upon the beach, to which life is given by groups of figures and boats. The drawing in some of the figures is objectionable—as, for instance, the length of the arms in some of the female figures—otherwise the production is highly meritorious.

No. 97. 'Our Saviour caressing Little Children,' J. M. WRIGHT. In this composition numerous figures are brought forward, in the midst of which the Saviour is seated. Each of these impersonations, taken individually, is unobjectionable; but the entire agroupment, as a version of this subject, offers nothing beyond what we are constantly accustomed to. The women are purely English, and the architecture in which the incident is represented is Roman.

No. 100. 'Fontainebleau, in the Days of Henry Quatre,' GEORGE HARRISON. There is nothing particularly to distinguish Fontainebleau—being but a shaded *allée*, with an insufficient glimpse of the palace. The trees are freely painted—perhaps too much so;—but in the subject there could be little return for labour.

No. 101. 'Inverarnan, Glen Falloch,' W. A. NESFIELD. This is a large work of considerable pretension. The materials are a waterfall, rocks, and distant hills, uniting in a scene of much picturesque beauty. The subject is well selected, and treated with a degree of power displayed to advantage in its development.

No. 102. 'Old Post Road, Caernarvonshire—November Morning,' W. EVANS. This passage of romantic scenery is most effectively made out. The foreground is in shade, while the rocks beyond rise into the light of the morning sun, and yet at greater distance appear the Welsh mountains, already mantled in snow. The whole constitutes a composition of much interest.

No. 105. 'Haddon Hall—Sunset,' S. RAYNER. This is a side view exhibiting the oriel windows, touched here and there by the light of the setting sun, which tints also the whole of that side of the edifice. This drawing is characterized by extra-

ordinary vigour, and a solidity approaching even to heaviness; but this is compensated by much excellence in other respects.

No. 106. 'Horses,' FREDERICK TAYLER. A gray and a bay, accurately drawn, and minutely described as to race. The round forms are warm and instinct with life; and the heads are distinguished by an animation which is most difficult of communication, save by rare talent.

No. 114. 'Staircase at Naworth,' G. CATERMOLN. This is a small picture showing a gallery and staircase, which in themselves possess little worth notice—the rallying-point of the composition being a maiden bearing a tray with refreshments, and the whole being an interesting composition wrought out of slight materials, according to the usual taste of this artist.

No. 117. 'A Ride in the Forest,' FREDERICK TAYLER. A child mounted on a gray pony, and accompanied by a faithful henchman in the shape of a huge Newfoundland dog, between which and the pony there exists much good fellowship. The animals are admirably depicted; though, on the whole, this is a less pleasing production than others by this gentleman.

No. 118. 'The Range of the High Alps, taken from the Road between Como and Lecco—Como in the distance,' J. D. HARDING. This really beautiful production is by far the best we have ever seen by this accomplished artist. It presents to the eye a vast extent of country comprehending an extremely varied range of objects, made out everywhere with a perfect definition, and without in the slightest degree compromising the mellow breadth whereby the whole is united. The artist commences in the sky with a triumph—that is, the admirably flat and airy blue tint which the far Alps penetrate with their lustrous peaks of eternal snow. The middle distance falls into transparent shade, and the foreground is rich with a charming harmony of colour. This work, we repeat, is unquestionably the best work we have ever seen by Mr. Harding.

No. 119. 'The Song,' J. M. WRIGHT. Numerous figures are here assembled near a garden basin, by one of whom "the song" is sung. The agroupment is judiciously arranged, and to many of the figures are communicated an animation and expression which attach much interest to the work.

No. 123. 'Saturday,' W. HUNT. A girl is here seen, in her every-day attire, leaning over a chest of drawers. The key to this drawing is another—No. 227, entitled 'Sunday,' but for which 'Saturday' were unintelligible: in this the same girl is attired like a notorious personage (whose "walk" is sufficiently celebrated) in her "Sunday best;" and in the contrast there is a striking air of truth.

No. 124. 'View from Taplow, Bucks,' GEORGE FRIPP. The view supposes an eminence, whence the eye is carried over a verdant country to a remote distance. It is commonplace, but coloured with infinite freshness. There has been washing out and touching in; but we must admire the masterly handling generally, and especially the way in which the trees are painted.

No. 126. 'Cheviots, from Alswick Moor, Northumberland,' T. M. RICHARDSON, jun. This is almost a maiden district, although rich in passages of strikingly beautiful scenery. The view here given looks, as well as we can judge, north and north-west, in the direction of Wooler. The immediate foreground is much broken, and made out with charming blending of dark warm colours; the remoter breadths present moorland of like character, until the distance closes with the Cheviots, which appear to be somewhat too distant.

No. 127. 'The South Downs, near Lancing, Sussex—the Newhaven Cliffs in the extreme distance,' COPLEY FIELDING. This is the character of scenery out of which the fame of this gentleman has grown. It is much to be regretted that he should confine himself to a certain set of subjects, which we find repeated year after year with so little variation. He is one of the few who cleave to the bright spots of the fatherland, which, mangle the sickening cry about the limited nature of indigenous subject-matter, must always find a welcome in the heart. This attachment to our home-poetry is a sort of true-love knot which others, who have arrived at painter's "estate," readily cut with their palette-knives; but he forgets not the places where he has culled the daisies of the days of his youth. We say that this fidelity is to be regretted (*verum dicentes rideamus*)—partiality we mean—for there are other places as sunny as

the South Downs, and other coasts as stormy as that of Yorkshire.

No. 142. 'Reminiscence of Cairo,' O. OAKLEY. A group of portraits of a Greek or Turkish lady and her family. It is a large and highly-finished drawing, exhibiting much excellence and careful execution.

No. 144. 'Moor Scene, Lanarkshire—Rain passing away,' T. M. RICHARDSON, jun. In these moorland scenes this artist excels—as usually presenting a vast extent of country, broken by a variety of objects, but without losing the breadth necessary to agreeable effect.

No. 157. 'Tanfield, Yorkshire,' H. GASTINEAU. This is a large drawing, the subject of which is the seat of the famous Marmion family, whence the view may derive any interest with which it may be regarded, rather than from any claims it possesses to the picturesque.

No. 164. 'A Mountain Spring,' D. COX. A study of stratified rocks on a mountain-side, beyond which more distant heights are seen covered with timber. The subject is more interesting to the geologist than to the lover of Art.

No. 166. 'Iconoclasts,' J. STEPHANOFF. A very elaborate and highly-finished composition, representing an infuriated mob destroying the monuments in a church, or, it may be, in the chapel of a monastery. The artist has eminently succeeded in communicating to his work that character of reckless movement which must constitute the spirit of such a scene. The Abbot, wearing his robes of ceremony, is seated in his chair, while the work of destruction is going on; and the sanctity of the place does not deter the accomplishment of murder even at his feet. The entire scene reminds us of a description in Schiller's "History of the Reformation, in the Low Countries."

No. 170. 'Ruins of the Chapel of Cowdry House, Sussex,' FREDERICK NASH. All such remnants are highly interesting: the walls alone remain, mantled here and there with ivy, and here and there showing portions of the ornamentation with which they have been embellished.

No. 172. 'The Silent Welcome,' ALFRED FRIPP. The point of this story is not very clear. The drawing shows the interior of a Highland cottage, occupied by three inmates, all women, one of whom is apparently confined to her bed by sickness. The welcome we must suppose to be given to a man who is about to enter the cottage; but the narrative is far from lucid, and the execution throughout the whole is free to a fault.

No. 174. 'View of the Forum, Rome, from the Tabularium,' A. GLENNIE. These venerable and well-known remains are here represented in a manner extremely vigorous, and with a truth that establishes at once the identity of the place.

No. 178. 'Harlech,' W. EVANS. The ruin is seen from nearly the same elevation on which it stands—the view opening on the left upon the plain, which extends from the foot of the cliff below. The foreground is forced with shade, and rich with dark warm colour.

No. 179. 'Mill at the Foot of Snowdon,' W. EVANS, of Eton. The mill is a truly picturesque object, flanked by ragged pines perfectly in character with the mill itself, and backed by Snowdon—hidden, as usual, in a veil of clouds. The picture is fresh in colour, and masterly in execution.

No. 180. 'Irish Reapers meeting their Friends after Harvesting in England,' ALFRED FRIPP. This is a large composition, and at once the most spirited and important exhibited by this artist. The striking feature of the picture is the irrepressible glee exhibited by two figures who are dancing in the foreground with all their hearts; there might in the drawing of these have been more of accurate severity, but it were impossible to have communicated to them more energetic hilarity, slightly dashed as it is with a modicum of whisky. They are followed by others not less joyous; and on the left is a group looking out for their own friends, and, at the same time, amused by what is passing before them. The scene is an open landscape; and the entire work shows power of a very high order. We cannot but lament, however, as a serious drawback from the merits of the picture, a degree of vulgarity unnecessary and untrue: the Irish peasant is never vulgar; rustic he undoubtedly is, but there is even a delicacy mingled with his rusticity, which prevents it from degenerating into coarseness. We by no means insist always upon the poetical rendering of a

homely fact—but grossness is not to be pardoned.

No. 196. 'Hotel de Ville, Louvain, Flanders,' S. PAOUR. This famous Gothic structure is one of the most important of its class; but yet, from many points of view, it would be comparatively uninteresting; it is, however, precisely a subject suited to the style of this artist, who has judiciously broken it by means of some ancient houses in the immediate foreground.

No. 197. 'Upper Gallery, Knowle, looking towards the Dormitory,' S. RAYNER. This ancient house has supplied many subjects, as well exterior as interior; but none of them more curious and interesting than this gallery, which has before formed the subject of drawings. There may be some freedom in this representation—that is, the place itself would disappoint the conception formed of it from this work; but it is an admirable drawing, in which length is most perfectly described.

No. 211. 'Melons, Grapes, &c.,' W. HUNT. The grapes that have served as a model seem to have been cut expressly to be painted: it is impossible to paint fruit with more freshness than in this drawing.

No. 217. 'Alms-house at Ewelme, Oxfordshire,' J. NASH. A very unpretending little work, executed in a manner becoming the subject—which is a kind of cloister, with one or two figures attired in the fashion of a bygone period, and, perhaps, marking the date of the erection of the alms-house.

No. 219. 'Italian Boy Dancing,' O. OAKLEY. This figure moves with much life, and is strongly characteristic of the adventurers, one of whom it so faithfully represents. The complexion is too clear, but this is a fault upon the right side.

No. 220. 'Peonies,' V. BARTHOLOMEW. These flowers are painted with incontrovertible truth: each leaf is drawn and coloured with exquisite feeling, inasmuch as most perfectly to render the beautiful enamel, so difficult of successful imitation.

No. 222. 'Roadside Travellers,' FREDERICK TAYLER. These are a soldier and his wife and family, resting by the roadside. This group is brought forward with a sentiment which effectively moves the sympathies of the spectator.—By the same artist is another small work, No. 225, 'Scene from "Waverley"—the Baron of Bradwardine takes Waverley out Roebuck Hunting.' This is the scene in which they find David Gellatley waiting for them, "low down in a grassy vale," leading the two tall deerhounds. This is altogether a charming agroupment, coloured with infinite sweetness.

No. 229. 'Yes, or No,' J. WILLIAM WRIGHT. A lady, seated, holding in her hand a letter, and deliberating whether the response shall be negative or otherwise. This is, certainly, among the best single-figure drawings the artist has ever executed. The face is drawn and painted with much care, and the drapery is a most successful study.

No. 240. 'Düsseldorf, on the Rhine,' C. BENTLEY. We observe a frequent repetition of the management of these materials in the works of this artist, especially in his long-shore subjects: the principal mass thrown into shade, and relieved against a lighter distance. This effect, being striking, becomes more obvious in reiteration.

No. 248. 'Still Life,' W. HUNT. Professed pictures of what is called still life are becoming rare; and it is not desirable that their number should be again augmented. This is an odd association—a basket, two artichokes, a wooden bowl, a couple of holly-leaves, and a piece of wood; but every item is made out with a microscopic finish.

No. 267. 'Amy Robsart,' G. CATTERMOLE. She is seated, while an attendant is engaged in dressing her hair. The drawing is, as usual, sombre in tone, but, nevertheless, forcible.

Nos. 271 to 274. J. WM. WRIGHT. These numbers refer to four single figures, separately arranged in one frame—they represent Anne Bolcynne, Portia, Imogen, and Lady Percy. The first resembles the portrait of this lady, allowing for a little treatment; Portia is a fair and winning creature; Imogen is an agreeable impersonation; but Lady Percy is shrewish and vulgar.

No. 279. 'The Lesson,' F. STONE. This is the only drawing exhibited by this artist; it presents only one figure, that of a lady who is seated on a sofa, on which also is a dog which she is teaching to sit up; the head is precisely the same as that in the engraved work, in which a youth is playing

with a falcon. It is painted with the finish of the most elaborate miniature.

No. 281. 'Taynauld Bridge, Western Highlands, Scotland,' DOUGLAS MORRISON. The bridge crosses the entire breadth of the composition, which is small; and beyond rises the broken and rugged country in which it is situated: constituting altogether a characteristic passage of Highland scenery.

No. 291. 'The Conspirators,' G. CATTERMOLE. A small drawing in which the title is admirably borne out. A number of figures appear in a small anteroom—one peering through a screen as if waiting for the favourable moment; and all prepared with drawn weapons to rush upon their victim.

Although we have examined the collection somewhat closely, there are, no doubt, many works of merit yet to notice: for our omissions the artists must receive the excuse—added to that of limited space—of exhausted strength.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

TWELFTH EXHIBITION—1846.

THIS excellent Society continues to progress; there are not, this year, indications of great improvement; but the members have by no means retrograded—and that is much, considering the large advances they have made in their art during the twelve years of their existence. The number of members now extends to fifty—a considerable accession having been made, recently; those elected during the past year are Messrs. Vacher, Collingwood, Lee, and the Misses Steers and Egerton.

The present Exhibition consists of 368 works; the number of landscapes by no means preponderates; and the arrangements of the rooms are such as to exhibit the whole to the best advantage.*

No. 8. 'Welsh Scenery—Remains of an Old Baronial Fort,' AARON PENLEY. This is like composition; if it be so, the materials are agreeably associated. The foreground is occupied by some rocks, which tell effectively in opposition to the more remote and darker portions of the picture. The ruin rises imposingly upon the opposite bank of the river.

No. 17. 'Rustall Common, Tunbridge Wells,' FANNY STEERS. There is more spirit in this drawing than we are accustomed to see in the works of lady-artists. It is a view over a flat country, in which the distances are well preserved; but there exists a certain monotony in the prominent forms which had been better guarded against.

No. 21. 'The Arrival at a Dried-up Well in the Desert,' HENRY WARREN. This is one of those scorching and sultry effects in which this gentleman succeeds so well. We all remember the story of Fuselli's umbrella and Constable's pictures: refreshment is necessary after breathing the parching atmosphere of this production.

No. 22. 'Grapes, &c.,' MARY MARGRETS. This composition bears everywhere the impress of Nature, with careful drawing and profitable study.

No. 37. 'Gathered in a Hurry,' M. HARRISON. Strawberries, grapes, currants, plums, &c. &c., thrown together without form, and painted with much of the freshness of Nature. There is, by the way, an anachronism in the association of grapes and strawberries—this mistake is made more frequently than it should be.

No. 38. 'A Pastoral Scene—Sunset,' E. DUNCAN. The scene is a meadow, by a river-side, shaded by numerous pollard willows. Cows and figures appear in the near and more distant parts of the composition, which is most harmoniously

* The Catalogue of the Society is illustrated by several woodcuts; this is a novel and a pleasant thought; but we may be permitted to ask why the designs are so thoroughly copied from the German. On the cover, we have a lack-a-daisical youth at his easel, with his tunic, cap, and dagger; but this might pass for an ancient student; the cut that comes next, in which one German is making love and another sleeping among twisted branches, admits of no excuse; still more un-English is the vignette which opens the list of pictures; and that which concludes the book is even more objectionable. Surely English water-colour painters might give us original thoughts, without drawing upon the ideas and the manner of their neighbours. This evil is augmented by the fact that the prints are drawn with much grace, and are well engraved.

coloured, and otherwise dealt with in a manner betokening a close observation of Nature.

No. 48. 'George Fox, Founder of the Society of Friends,' E. H. WERNERT. It must be remarked of the subject-matter of this artist that he searches for originality, which is undoubtedly a valuable means of acquiring power. We are led to mention this from weariness of the yearly monotony prevalent in the figure-pictures of our exhibitions. Fox is here seen as a young man, with the accessories of his trade (that of a shoemaker) around him; he is praying fervently, with a bible before him. The drawing is becomingly sober in tone, and is managed so as to give due importance to the figure.

No. 54. 'A Tiff,' JOE. J. JENKINS. The story is very emphatically told. A youth and a maiden are seated back to back, through some one of the minor impediments to the smoothness of the course of true love. The *amanium ira* are prettily described, and the *redinte gratio* is about to be effected—the overture being already made on the part of the youth. The costume is that of the middle of the last century: the whole is managed with much sweetness.

No. 57. 'Landscape and Figures, painted from Nature,' W. N. HARDWICK. Not less of good taste is shown in the selection of the subject than of power and feeling in its execution. The subject is a fragment of wooded scenery, the principal objects in which are one or two highly picturesque trees, which seem to cling to the rocks amid which they are growing. The drawing is broadly characterized by a deference to Nature, and is hence remarkable for all absence of pretension. There is no forcing of any parts of the composition to the prejudice of others, but the whole exhibits a principle of working which must always be productive of interesting results.

No. 62. 'Rubens Painting the Chapeau de Paille,' L. HAGHE. This really brilliant drawing takes us to the still existing pavilion in Rubens's garden at Antwerp, in which 'The Chapeau de Paille' was painted. There are two groups in the work—one, of which we may consider Rubens himself as the centre; and of the other, the lady whom he is painting must be considered the principal figure. Rubens having grouped himself and his two wives in the same picture, it may be presumed that the artist in this case has followed the example, for the great painter is addressing two ladies, one of whom is Helena Foreman, so well known to us all—who still lives in the visions of all painters who yet find odour and beauty in the divine roses which Overbeck contemptuously rejects. We must observe of the Rubens here presented to us that he is the least important person present; this is injudicious, because he is generally known by the more graceful features of the famous "hat" portrait, of which the best and most brilliant facsimile exists in the portrait gallery at Florence, forming one of a magnificent triad with those of Jacob Jordaens, and "Antonio Vandyke."

No. 78. 'Thread-the-Needle,' JOHN ABSOLON. A numerous company of what we may term, in threadbare phrase, "rustic figures," engaged in the dance or sport so entitled. The drawing is full of life and movement, and especially rich with colour—forming altogether a highly interesting picture.

No. 83. 'Mavourneen! Mavourneen!' F. W. TOPHAM. The subject of this beautiful drawing is the interior of an Irish cabin, containing a group, the interest of which is a mother bending with parental fondness over her cradled child. The sentiment is beautifully supported, and the work is throughout distinguished by a sweetly harmonious colouring, and an astonishing depth and transparency of execution. The work may, indeed, occupy a foremost rank among the water-colour examples of our school; it is full of the finest feeling, and is bold yet delicate in treatment. Ireland has been a fertile field to Mr. Topham—as it may be to any artist; more of original character, as well as of the grand and beautiful in Nature, may be thus encountered than in any other country of Europe.

No. 92. 'Study from Nature,' W. N. HARDWICK. The materials of this resemble very much those of the picture we have already noticed by this artist. It is also characterized by much of the same excellence.

No. 94. 'On the Tees—Fairy Cupboards,' J. M. YOUNGMAN. This is on the upper part of

the river, which is here remarkable for attractive scenery. The view presents a romantic association of trees, rocks, cliff, and water, of which the artist has made the most.

No. 100. 'Wyckliff Defying the Mendicant Friars,' E. H. WENNERT. Wyckliff, supposed to be on his deathbed at Oxford, was visited by a deputation of Mendicant monks, the misdeeds of whose order the Reformer had diligently exposed. The purpose was to obtain a recantation from the supposed dying man; but Wyckliff declared that he should recover, yet further to proclaim their evil doings; and he lived to the fulfilment of his menace. In the style of this picture there are extraordinary substance and force; but it is obvious that the draperies have been studied to the prejudice of the heads and hands—they are so much cut up as to look as if there was nothing under them; a greater degree of breadth in this respect would have added to the value of the composition.

No. 113. 'Two Days after the Wreck—a Calm,' &c., AARON PENLEY. The stranded hull of a large ship is seen at a short distance with people busied in collecting portions of the wreck. The near objects are figures with a horse and cart, picking up barrels which may have formed part of the cargo. The effect is that of evening; and it is rendered with much truth, though throughout the whole all the lights seem to be represented by one colour.

No. 116. 'At Murano, Venice,' J. H. D'EGVILLE. A pile of building rising from the water's edge, on the right of the drawing, which altogether exhibits taste and power of execution.

No. 119. 'Ruined Castle of Beaucens, Valley of Argeles, Pyrenees,' W. OLIVER. A view of highly picturesque character, but certainly too much broken up into detail.

No. 120. 'Count and Rosina,' JOHN ABSOLON. This is a scene from 'The Barber of Seville,' which had been better treated had the artist taken a national and natural, instead of a dramatic, view of the positions. There is much skill and power in the work, but the characters are too English.

No. 123. 'At Eton—a Sketch from Nature,' E. DUNCAN. Apparently the meadows just out of the playground: a view of much simplicity of character, and treated with the freshness of Nature.

No. 127. 'East Indianman, with Troops, coming to an Anchor at Spithead,' THOMAS S. ROBINS. This drawing shows in every portion a perfect knowledge of the means of marine effect, with one exception—which is, that the waves are too hard in outline.

No. 132. 'Christ Raising from Death the Daughter of Jairus,' EDWARD H. CORBOULD. The Saviour is in the act of taking the hand of the maiden with the words, "Damsel, I say unto thee, arise." She rises, and the father and mother are adoring Christ, while Peter, John, and James are standing apart. Although the subject is extremely hackneyed, it is here treated with much success; the group of the three disciples is very forcible, but the powerful and decided colour which appears in the shaded portions of the drapery of the Saviour is contrary to truth.

No. 141. 'Le Retour au Village,' JOS. J. JENKINS. The subject is the return of a soldier to his home after a prolonged absence. In passing through the churchyard he is struck by the simple record of the death of some one dear to him. The figure is skilfully drawn, and the anecdote is pathetically told.

No. 142. 'Lancaster Sands, near Heysham—Morning,' H. MAPLESTONE. This artist excels in descriptions of evening and morning; but this is not so forcible as works he has before exhibited. The composition is injured by a monotonous repetition of lines, but the morning haze is very naturally rendered.

No. 161. 'The Ducal Palace, Venice—from the Riva dei Schiavoni,' CHARLES VACHER. A view which no exhibition for years past has been without. There can be little doubt of the accuracy of the representation, but the general treatment is somewhat heavy and spiritless.

No. 162. 'On the Coast—Brittany,' R. K. PENSON. The drawing which we presume to answer to this title (for the number appears to be missing) shows an extensive range of building on the seashore, seemingly within high-water mark. It is a heavy mass of the ordinary chateau character of architecture, relieved by a distant coast view.

No. 166. 'The Welcome of the Boy-King, Henry VI., into London after his Coronation at

Paris,' EDWARD H. CORBOULD. This is a finished drawing from the cartoon exhibited by this artist on the occasion of the late competition instituted by the Art-Union. The effect in the cartoon has not been followed in this drawing; and the result is a very marked advantage to the composition, which now presents a moving mass of substantial living figures. The author of the work has taken signally wise counsel, in thus giving substance and force in the place of the breadth of light with which the cartoon was treated, so presenting the opposition of two extremes.

No. 168. 'The Tired Soldier,' W. LEE. He is resting apparently much distressed by fatigue; the subject and treatment are commonplace, but the drawing is better than many others of greater pretension.

No. 182. 'The Palsied Man Healed,' H. WARREN. The passage here illustrated occurs in the ninth chapter of St. Matthew, being the words of the Saviour to the man stricken with palsy—"Arise, take up thy bed," &c. The emaciated figure of the man lies upon his bed strongly contrasting with the substantial draperies of Christ and the disciples, which in volume resemble that of the St. Paul in the cartoon of Raffaele.

No. 184. 'Interior of the Brewers' Corporation Room at Antwerp,' L. HAGHE. In this room itself, as it exists at Antwerp, there is nothing extraordinary; but in the hands of this artist the subject is worked into a drawing of inimitable beauty and brilliancy. It is gorgeous in colour, but without glare; and the common error of confounding light and colour is skilfully guarded against. The smallest drawings of this artist are remarkable for the life and spirit of their figures; there are one or two here exquisitely managed.

No. 185. 'Deer-stalkers Refreshing at a Highland Cabin,' GEO. B. CAMPION. This is a good subject, and might have been rendered very forcible by breadth of treatment. Too much consideration has been bestowed upon the minutiae of the composition.

No. 188. 'Men of War at Sea—Sunrise,' JOHN CALLOW. There is much grandeur in the association: the dim forms of the rearward vessels are well managed, but the immediate breaking of the sea diminishes very much the consequence of the leading ship.

No. 195. . . . HENRY PARSONS RIVIERE. A passage from the Psalms stands here in place of a title—"By the rivers of Babylon there we sat down; yea, we wept when we remembered Zion." This is the often-painted subject of the Jews' captivity; and the harp is, as usual, hung on the willow. This composition has been worked out with much constancy, and considerable power, but, at the same time, with too much display: for the profound grief of those who could not afford mirth in a strange land is ill represented by the voluptuous forms of the prominent figures, who are presumed to be in lamentation, but yet are wanting in the expression of grief. Many of the extremities of the figures are coarse and heavy, and the limbs want elegant contour. These defects are, however, counterbalanced by many beauties.

No. 196. 'Watteau showing his Sketch-book,' JOS. J. JENKINS. A composition of three figures very gracefully drawn and extremely brilliant in colour.

No. 201. 'Brig entering Dover Harbour—Squally Weather,' JOHN CALLOW. We only notice this drawing to say that this vessel is entering the basin, going apparently at the rate of nine or ten knots, under fore and main topsails, in a gale of wind off the sea. Vessels do not generally enter a harbour like that of Dover in this manner.

No. 202. 'At Frankfort-on-the-Maine,' GEO. HOWSE. The view presents a quay flanked by a row of such houses as look better in a picture than in the reality. The drawing is large, its main interest being centred, not in the locality, but in the admirable manner in which the artist has peopled it. The foreground is occupied by boats and crowds of figures, very accurately made out, and presenting the most pleasing variety in character and arrangement. The surface of the paper shows much washing in and washing out: the result, however, is most satisfactory.

No. 206. 'Glass of Flowers,' MRS. HARRISON. Yellow, red, and damask roses, drawn and coloured with a close observation of the natural beauties of the flowers.

No. 210. 'Providential Escape of Henry IV., Emperor of Germany,' E. H. WENNERT. This event

took place at Rome in the year 1683. An assassin, hired by the enemies of the Emperor, having learned that he went every morning to pray in a chapel on the Aventine Mount, placed a large stone over a place where Henry knelt, with the hope that he would be crushed by its fall. But in his project the assassin himself met his fate, having fallen from the roof to the spot where the Emperor was kneeling, and where we find him now lying. The two figures look gigantic; we humbly submit that they should have had more room. The dead man is foreshortened, being disposed very effectively, and in a very probable position; and the sudden surprise of the Emperor is forcibly depicted. There may be too great a display of muscle; but, as we have already observed, the artist is a deep and original thinker, and the works of such a one can never be less than very attractive.

No. 214. 'Blowing Hard—in the Downs,' THOMAS S. ROBINS. The principal objects are a ship riding with two anchors out; and near her a fishing-smack under double-reefed mainsail, but looking very much as if she had more canvas than she could well stand under. The gale and its effects are powerfully described in the sea and sky.

No. 220. 'Ludlow Castle, Shropshire,' E. DUNCAN. This drawing is brought forward with a simplicity and a sweetness which yield a charm beyond all the cunning conceits of the art. The materials are the Castle, trees, both near and distant; and the river—fluent, transparent—repeating the hues and forms of near objects. The face of the sky is veiled by idle clouds, and the whole scene describes the repose of a sultry but sunless summer day.

No. 221. 'Rue des Changes, Abbeville,' THOMAS S. BOYS. This well-known view, with the venerable Abbey Church towering above the houses, is here faithfully pictured. The treatment of the near houses is masterly, but they discover, we apprehend, some changes for the sake of colour and the picturesque.

No. 225. 'Village Landscape,' J. M. YOUNGMAN. The village forms no prominent part of the composition, which consists of ordinary materials agreeably put together and pleasingly coloured.

No. 223. 'King Alfred, in the Swineherd's Cottage, reproved by the Herd's Wife for allowing the Cakes to burn,' HENRY WARREN. Alfred has been so much occupied in fashioning a bow and arrows as to neglect his charge; but against this same bow and arrows we must gravely protest, inasmuch as the bow was not a national Saxon weapon, and, even as late as the Conquest, William of Huntingdon makes the Conqueror speak of the Saxons as a nation without even arrows. The figure of the King is opposed with good effect to the light streaming in from the open door, but he is not sufficiently disguised. We should like to know how often this subject has been painted.

No. 233. 'Interior of the Hall of Justice, Bruges,' JOHN CHASE. The interior *et præterea nihil*: for in a scene like this a very striking agroupment might have been arranged; whereas there are but two idle figures. This interior has been frequently drawn; its attraction consists in its ornamented fireplace, and carved and coffered roof, which are here carefully brought forward.

No. 236. 'At Chipping Norton, Oxfordshire,' J. M. YOUNGMAN. A few foreground trees and other materials, composing a drawing of very pleasing character, executed in every part with taste and skill.

No. 240. 'Grapes,' MRS. HARRISON. A branch of a garden vine bearing small black grapes, represented as on the wall with much natural truth.

No. 241. 'Mount Leinster from Bullin Temple, County of Carlow, Ireland,' FANNY STEERS. A small drawing characterized by a close observation and just appreciation of Nature. The view is, perhaps, not such as would generally be selected—its points being such as to require skilful treatment to give them interest.

No. 245. 'Scene in Italy—Sunset,' AARON PENLEY. This is apparently a composition in which the objects are but few. The purpose being an evening effect, the whole is suffused with yellow light, which, on the water and in the distance, is successful.

No. 248. 'Muscle-gatherers—Swansea Bay, South Wales,' E. DUNCAN. This beautiful drawing presents an extensive and flat coast view, with groups of near and distant figures: thus the objective of the work is extremely slight, but what

there is of it is worked into a drawing brilliant in colour and in every respect interesting.

No. 252. 'Le Récit d'une Grande Bataille,' JOSEPH J. JENKINS. The text is supplied by one of Beranger's songs:—

"Puissance et gloire,
Cris de victoire,

Rien n'étouffe la voix de mon pays," &c.

A soldier of the Empire returns wounded to his home, and is relating with enthusiasm the events of Austerlitz, Wagram, or Marengo. The figures represent his aged parents, and wife and children. This is the most important composition we remember to have seen by this artist. It is a work of a high order in its class, being qualified by many of the most desirable excellences in Art. A title is not necessary: the members of the group respond to and support each other; and the figure of the soldier is in every trait most eloquent in his moving theme. The drawing is throughout very careful; and the colour is rather subdued than high in tone, but its management is productive of a charming result.

No. 253. 'Noncontent,' W. H. KEARNEY. A half figure equipped as of the period of the Civil Wars. The expression of the features perfectly accords with the title.

No. 255. 'At West Harting, Sussex,' JAMES FAHEY. The view presents in the foreground a cornfield, with a distance closed by high land. In the subject there is little to attract, but it is here brought forward under a very agreeable distribution of light and shade.

No. 259. 'A Forest Scene,' H. C. PIDGEON. Rather a park than a forest scene. The immediate parts of the drawing are shaded by the ample foliage of some ancient trees, beneath which flows a rivulet. There is a flatness in the drawing of the masses of foliage which bespeaks little regard to the appearance of these masses in Nature.

No. 260. 'An Avenue,' G. DODGSON. An extensive garden-terrace appears, below which opens an avenue which extends to some distance. The view derives life from figures in ancient costume distributed in various parts. It is a small composition, but executed with much care, the foliage being judiciously massed and relieved.

No. 266. 'The Entertainment given by Cardinal Wolsey to the Nobles of the French Embassy, in his Hall at Hampton-court Palace,' THOMAS KEARNAN. The artist has bestowed his labour principally upon the hall, so that the festival makes but a little show. The subject might have been treated with a crowd, gorgeous without exaggeration. It is impossible to mistake the place: the magnificent roof is easily recognisable, as is the interior generally.

No. 267. 'On the Rhine, near the Stolzenfels,' JAMES FAHEY. There is a great monotony of character in the scenery of the Rhine; and all the striking features have been painted so frequently that the public must be heartily weary of them. We do not speak immediately *à propos* of this drawing: for it is not Ehrenbreitstein, nor Cologne, nor the Pfalz, nor any one of the hundred other places which every one paints; but this we have to say—the ineffable sweetness of our home scenery makes painters, but the scenery of foreign lands ruins them. Gainsborough used to regret that he had never been in Italy; but, if he had been there, it is probable that his admirers would have had more to regret than he. We could mention living instances of artists thus forsaking their reputation, and spending half a lifetime in chasing a vain and mocking shadow. Of this view we have only to say that the artist has avoided the too often celebrated passages of Rhine scenery, having selected an unassuming point, which few would have chosen, and which he has treated with becoming feeling.

No. 274. 'Father Roger, otherwise called Theophilus, an early Writer on Art, and celebrated Illuminator of Manuscripts,' HENRY WARREN. Theophilus is a name known to the reading section of the profession: to such as he we owe more than we are generally willing to admit. He is here represented busily engaged in illuminating, perhaps, a manuscript copy of the Scriptures; being seated before a window, a stream of light falls upon his head so as to bring it very forcibly out. The figure is accompanied by appropriate accessories.

No. 276. 'On the Rhine, near the Castle of Marksburg,' G. HOWSE. The near objects are figures, boats, and trees—the whole confined by

the rising shores of the river. The view is prettily treated, and remarkable for an effective texture, especially in the distances.

No. 277. 'On Wimbledon Common,' HENRY WARREN. A small long drawing of exceeding sweetness; it is charmingly coloured, made out with admirable breadth, and overhung with clouds forming a valuable study in themselves.

No. 279. 'Dartmoor, Devonshire—a Passing Shower,' HENRY JURAUM. The Dart passes below on the left, and we see enough of the river only to desire to see more: for, as this country abounds in the picturesque, we cannot say that the artist has chosen his subject advisedly. As it is, it is agreeably coloured, and remarkable for clear and decided handling.

No. 282. 'Dover,' W. COLLINGWOOD. This view shows the backs of the houses along the inner basin, and is closed by the Castle and the heights, which have been coloured a bright greenish yellow, to describe which, in this case, is a failure. The houses and near objects are the better part of the drawing.

No. 284. 'The Shepherdess,' JOHN ABSOLON. Too much of a theatrical character to approach truth. The crook, broad-brimmed bonnet, and sentimental air may yet prevail upon the boards; but it is time that they were banished from canvas, imperial, and double elephant. The figure, withal, is skilfully drawn and agreeably coloured.

No. 289. 'Staircase in the House of the Corporation of Brewers, at Antwerp,' L. HAGHE. This drawing contains little of interest as appertaining to the staircase itself; the main features are the figures, which are, as usual, drawn with rare power, and distributed with excellent effect.

No. 293. 'Ducks,' C. H. WEIGALL. The birds of this artist—generally represented in small drawings—are always full of life, and distinguished by that kind of character which powerfully describes the habits of the subject.

No. 296. 'Return from the Masquerade,' JANE S. EGERTON. A female figure sleeping in her chair, which, together with the entire composition, has been carefully brought forward.

No. 297. 'Grapes, Pine, and Peaches,' MARY MARGRETT. This fruit is exquisitely painted—in fact, we have never seen fruit so perfectly represented in water colour.

No. 302. 'Richard II.'s Appeal to the Mob after the Death of Wat Tyler,' C. H. WEIGALL. The moment taken is that when Richard rides among the infuriated populace, exclaiming, "I am your King; I will be your leader." Sir William Wallworth is seen mounted at a short distance, and holding the mace, with which he has stricken Wat Tyler to the earth; the latter lying at the horse's feet. Upon the side of the mob there is every preparation for exacting a fearful vengeance for the fate of their leader, which, but for the act of Richard, must have fallen on himself and his attendants. The King resembles the generally-accepted portraits of him; he is surrounded by fierce and threatening figures, and at a distance from his party; and in the background a portion of the City is seen on fire. The composition is crowded with figures, and otherwise very elaborately studied.

No. 303. 'For Sale,' E. H. CORBOULD. The picture of a charming girl bearing on her head a basket of chickens "for sale;" the work is exquisitely painted; the face is very lovely; but the maiden is not of the peasant class.

No. 305. 'On the River Lune, near Lancaster,' H. MAPLESTONE. This drawing is executed with infinite taste and feeling; the foreground is covered with green sedges, being very decidedly made out, and telling in strong and highly effective opposition to the air and light of the distances of the picture. The materials are, perhaps, not of the most striking character; but anything would be pleasing thus happily dealt with.

No. 308. 'The Stepping-stone,' EDWARD H. CORBOULD. A lady carrying a child, and carefully making her way across a small stream by means of a "stepping-stone." This figure is light, graceful, and endowed with movement; and the drapery is very successfully put in.

No. 317. 'Moonlight,' R. K. PENSON. An ancient mansion, above which rises the full-orbed moon, whence the supposed light is broken with a well-managed distribution throughout the whole; but the general tone is much too cold.

No. 320. 'Jesus Homini Salvator,' JOSEPH J. JENKINS. A head of the Saviour, into which is

thrown a profound and touching sentiment, inasmuch as to give even expression to some of the most charitable precepts of the Sermon on the Mount. In execution this drawing is truly beautiful; and a most appropriate accompaniment is a wreath composed of the vegetable symbols of the redemption, in which it is encircled.

No. 324. 'The Stepping-stones,' G. DODGSON. A wood scene with some aged trees—forming a small drawing agreeably executed.

No. 327. 'The Introduction,' G. HOWSE. A small drawing showing a richly-decorated interior, with figures habited as in the time of Louis Quatorze. It presents in some places a texture such as appears in the preparatory stages of painting on ivory. The work is rich in colour, and masterly in execution.

No. 333. 'Naomi and Ruth,' FANNY CORBAUX. Ruth, after having gleaned in the field of Boaz, is telling her mother-in-law the name of the man of wealth. It is probable that these two heads are portraits; if not, Ruth is too much dressed. It should not be forgotten that she had travelled out of the land of Moab with her mother-in-law, because the latter had heard that the Lord was giving bread to his people. The features of Ruth are distinguished by much sweetness; and both possess vitality in an eminent degree.

Although we have gone at some length through this collection, we have, no doubt, passed over many works that merit notice; it will be, however, obvious that, although we devote considerable space to the subject, we cannot find room for comment upon all the pictures exhibited.

The Society is progressing well—satisfactorily in all respects; and, from the number of pictures marked "sold," we apprehend that public patronage attends upon their successful labours.

We have thus gone through our great labour of the year; it is one of no ordinary effort and no common anxiety. Believing that generosity is far more serviceable than severity to the cause of Art and the true interests of Artists, we have endeavoured to point out beauties rather than defects. After reviewing the various collections now before the public, we repeat the opinion which seems nearly universal, that our school is progressing most satisfactorily; and that British Art has this year taken a step in advance which affords subject-matter for congratulation to the Painters, and of pride to the Nation.

We have said that this IMPROVEMENT is the best answer to the groundless assertion that ART-UNION SOCIETIES have been prejudicial to our school: the four Exhibitions—those of the Royal Academy, the Society of British Artists, and the Water-colour Societies, Old and New—are decidedly better than they have been for some years past; the elder artists have not retrograded; the younger artists have advanced; and there are several "coming forward," who promise to achieve fame. Surely these facts—and they are admitted on all hands—ought to be sufficient replies to the statements of ignorant or interested opponents.

Another proof that Art-Unions are working the very opposite of mischief, is supplied by the fact that "private patronage" has largely increased; before the Art-Union prizes were distributed, and the prize-holders were enabled to make selections, four-fifths of the really good productions had been disposed of; there was scarcely one first-rate work of Art for sale in either of the galleries.

All these evidences of an advanced and improving state of British Art are highly encouraging; if, instead of giving a very dangerous and certainly prejudicial check to its progress, the Government shall apply a strong and salutary impetus, the position of our school will be greatly elevated and firmly established.

We shall—in common with the public universally—now look forward with great anxiety to the Exhibition that will take place in June next, under the auspices of the Royal Commission, at Westminster Hall. No doubt the usual Exhibitions will be impoverished by it; but this is a consideration of no moment compared with the immense results that may arise out of it to the Nation.

The classes who now take an interest in the issue are by no means limited to those usually styled "upper;" they comprise the wealthy, powerful, and intellectual of all orders—and the number has been of late increased a hundred-fold.

We abide the trial with perfect faith in British artists, and full confidence in the British public.